The Dramatized Novel, by Willard Holcomb

NOVEMBER 27, 1912 PRICE TEN CENTS

THE NEW YORK DRAMATIC MIRROR

OCTAVIA BROSKE AND FRANK McINTYRE IN "OH! OH! DELPHINE"

First Night Events at the Playhouses

CHARLES BRYANT AND NAZIMOVA IN "BELLA DONNA."

FISKE O'HARA AND MARIE BUNN IN "THE ROSE OF KILDARE."

THE SEVEN DWARFS IN "SNOW WHITE."

WILLIAM COLLIER AND PAULA MARR IN "NEVER SAY DIE."

DOUGLAS FAIRBANKS AND RAPLEY HOLMES IN "HAWTHORNE U S A."

THE NEW YORK
DRAMATIC MIRROR
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"OVER PRODUCTION WILL LEAD TO RUIN"

SO SAY JOSEPH BROOKS AND DAVID BELASCO OF THE PRESENT MANIA FOR NEW PLAYS AND THEATERS

"THE whole trouble with present-day theatrical conditions can be summed up in one word—over-production."

With genial brusqueness and a certain tone of sharp decision, Joseph Brooks spoke the above sentence in his offices at the New Amsterdam Theater building. Mr. Brooks has had an amply long and varied experience in the theatrical world to justify his giving decided opinions, and to make them command attention.

He has just returned from an Eastern "inspection" tour where a trained observation of things theatrical has made him eager to discuss the causes for disquiet, fundamental in the American dramatic world of to-day.

"This constant stream of new theaters and this depressing multiplicity of new plays, hastily written and hastily produced, in the hope of a quick success or 'hit,' cannot long continue," went on Mr. Brooks, vigorously. "The situation as I have seen it with my own eyes in Chicago, Baltimore, Philadelphia, Boston and most of all, New York, is highly critical. And if reports are true, similar conditions prevail all over the country. Theaters are springing up like mushrooms. One might almost say there are more theaters than playgoers. Everybody is beginning to feel the pinch of small audiences, high-class vaudeville houses, just as much as theaters."

Mr. Brooks rose and looked out his office window toward Times Square, "Why, within almost a stone's throw of where I am standing there are forty first-class theaters and a half dozen more are now in process of construction. This is a larger number of first-class playhouses than London and Paris can boast together. Common sense must sooner or later show us the absurdity of this course, and if common sense does not, then financial failure must. Some people say that in New York the problem is solved automatically by the fact that the abandonment of down-town theaters compensates for the new up-town houses. But bless your heart, for every down-town theater that is replaced by business offices five new up-town playhouses are being constructed."

"And have you any explanation of this unhealthy and extreme activity?" was asked.

"To be quite frank," replied Mr. Brooks with a good-natured twinkle in his eye, "the management of theatrical enterprises in this country is no longer a business conducted by cultivated gentlemen (as it still is abroad); it has degenerated into a brutal gamble, conducted by managers that sometimes bear as much resemblance to a gentleman as an ex-saloon-keeper. There is no dignity or stability in theatrical managing to-day. No question of artistic worth supplants the manager's first question, 'Will it pay financially?'

"As soon as a man makes a little money on the race-track or by prize fighting or through stocks, he immediately hastens to build a new theater, produces a cheap new play, and wait for the money to pour in. The Darwinian theory of survival of the fittest certainly finds a good illustration in the theatrical world to-day. Not that the productions have become very much worse than they ever were, merely that one can't go on indefinitely violating the primary and elemental law of supply and demand without something breaking.

"Consider merely the psychological effect on a theatergoing public where one finds seven new productions opening on the same day, as was the case

ANNIE RUSSELL,

Now Appearing in Standard Plays at the Thirty-ninth Street Theater.

in this city the Monday preceding Election Day. No one can focus attention on any single play. The public does not even know the names of the new plays, let alone the players and managers. Everybody is loudly bidding for public favor, and in the clamor not even the clear note of a really worth while play can be detected. Is this good advertising, let alone good business? Would it not be better for all concerned, public, managers, and actors if this overproduction were lessened a bit?

"Mind you, it is not that the plays have greatly deteriorated in quality, as some people seem to think —in fact, I believe the general run of productions is higher than ever before. But one becomes bored at a surfeit even of good things."

"Has the fact that this has been an exciting political year had anything to do with the situation?" was the question which seemed to tickle Mr. Brooks immensely.

"Nonsense, nonsense," he answered, laughing. "The political excitement has, if anything, contributed to the crowd of amusement seekers. Who, after listening to an hour's speech on the intricacies of the tariff would not be desirous of forgetting in the theater that three political parties had ever existed? No, the trouble lies deeper; it is economic. We have too much of a good thing."

"What prospect does the future hold out?" seemed a good parting question.

"An equalization of what is wanted and what is furnished will, of course, eventually come. But meanwhile the situation is not rosy. One thing is sure: not every unsuccessful theater can be turned into a motion-picture house. Some one is bound to go to the wall. If I could have the money that will be lost on failures here next season, I should retire for ever and ever, Amen."

Which remark closed the conversation. But not the topic of conversation, for it is a striking circumstance that David Belasco, who is in Chicago to see the first performances of Years of Discretion, has recently been reported as saying precisely the same things that Mr. Brooks has said. Mr. Belasco is a trifle more definitely gloomy in his prediction of financial disaster. In an interview in the Chicago *Tribune*. Mr. Belasco is quoted as follows:

"Theaters have sprung up all over the United States like mushrooms. Desire to build theaters has become a mania. There are too many theaters in New York and too many in Chicago.

"As the huge bubbles blown by promoters of imaginary cities have broken, causing loss of millions of dollars, so will the theater bubble burst.

"No other end is in sight. The rush to build theaters has lowered the class of productions. All theaters can't have successes. The demand for plays is so great that authors have ceased to write for literary and dramatic attainment, but write for money alone. The quality of play and writer has sadly degenerated in the last two years.

"In the next year or two, however, I predict that the drama in America will be greatly improved. The speculative theaters will have been turned into buildings for other purposes and the producer will have a larger field of writers to select from. He can use more discretion."

Indeed, as Mr. Brooks said, it would truly seem that in the theatrical world something will be bound to break soon.

OF THE MAKING OF BOOKPLAYS

BY WILLARD HOLCOMB

FIRST SUCCESSFUL DRAMATIZER OF "ST. ELMO," "LORNA DOONE," ETC.

"OF the making of books their is no end"—likewise of by-products in the shape of plays, more or less successfully manufactured under the same title and trade-mark. Only the latter industry is subject to periods of wild inflation, followed by corresponding spells of depression, when the managerial market, sadly overstocked and rendered panicky by repeated failures, refuses even to look at a "bookplay." Then the factories are all closed down; the extra hands, taken on during the boom times, revert to some other form of hack work, and the much-abused "dramatised novel" is seen no more upon the boards—until the critics have almost forgotten how to curse it, and theater-goers are no longer afraid.

There have been several periods within my personal recollection as a critic when a theater-manager might as well hang out a smallpox flag as announce another book-play; and reading the history of our drama back to the days of the Dickens vogue, it appears that there were similar surfeits of stage versions of popular novels.

Yet every now and then, when we fancy it has passed forever, up bobs the perennial book-play, sweeps the country as a record-breaker, and starts the dramatization factories in full-blast. Everybody tries to "tail-onto" the success of the hour, either with bold steals or bald imitations, until the theater-going public tires of too much sameness, the managers who have lost money are disgusted, and the dramatised novel is again anathema.

Undoubtedly "there's a reason," and it having been my privilege to "*Post*-'em" for a decade in Washington, where the book-play used to break out periodically; and it further having been my luck to discover successful dramas between the dusty covers of a couple of back-number novels, which were written before I was born and had been relegated to the "Standard Fiction" section of the public libraries for a full generation, I have had exceptional opportunities to study the book-plague from its inception to its culmination, and subsequent quick decline. Hence I hope that this modest attempt to isolate the germ of the dramatised novel will be accepted as seriously as it deserves,—even if in my practise as play-physician I do not succeed in developing an anti-toxin which will render it as innocuous as varioloid.

Already this season I have banished to the drama-sanitarium for complete reconstruction a very popular book which promised to make a good play. But the author, who had taken a correspondence course in playwriting, attempted the dramatization by the familiar method of tearing out pages and pasting them together, labeling them "Acts" instead of "Chapters." Although the piece was impossible in its original form, the optimistic manager thought it might be whipped into shape at rehearsals; so a good company was engaged, and they went at it. But every time anybody suggested cutting a line, or changing the climaxes from the middle of the acts to the ends, (where popular prejudice prefers to see them) the author wept real tears and declared that her play was ruined.

It was. Being a woman, she had her way—and that way led to the storage warehouse, where now reposes a brand-new production, awaiting the day when the author learns the difference between a book and a play.

The difference compares with that between miniature and scene painting, so it is not remarkable that few become expert in both crafts. Some people were surprised early this season when one of our most prominent and successful playwrights failed completely in an attempt to transplant the latest popular novel to the stage; but this is not strange, since the play was merely a clever exploitation of more or less stereotyped theatrical technique, to the utter neglect of whatever literary values the story possessed.

"There's a reason" for every one of the "six best sellers," and it is the adapter's business to ascertain this reason, and preserve it as the most precious asset of his play. It may be that the book was merely one of those butterfly novels which flit their brief summer in the sunshine of popular favor, and then disappear quite.

"Where are the novels of yesterday?" Scan the shelves of the second-hand book-stores, and see how many you remember to have read. Many of them were sensations in their time, but the fact that they failed to survive proves their lack of intrinsic merit.

On the other hand, every story that contains a real heart-throb, from the Book of Esther down to East Lynne, is perennially popular. Critics may condemn it as apocryphal or lacking literary merit, (equally heinous faults in the eyes of the high priests and Pharisees) but like some old folk legend or forbidden ballad, it lives in the hearts of the people. It lies hidden up in the garret, or buried on back shelves of the book-case, to be resurrected on a rainy day and read with surprised delight by the rising generation; in public libraries the copies are greasy and dog's-eared, but steadily in circulation.

This is the kind of novel that leaves a permanent mark on popular favor, and whenever an adequate dramatization of such an old favorite is achieved, it will command the patronage of people who cannot be

WILLARD HOLCOMB.

classed as regular theater-goers; and, as in politics, it is the "floating vote" that decides elections, it is this extra patronage that makes the phenomenal success of some book-plays.

Such was the case with St. Elmo, which in spite of bookish habits and catholic taste in literature. I had not read myself until an attack of tonsilitis kept me confined to the house, and my wife resurrected this old novel to keep me quiet. I am free to confess that I considered it antiquated and tiresome, and if I had been able to get out I probably would never have finished it. But before the end I discovered a great drama in the book, buried though it was, like the ruins of Pompeii, in a mass of pedantic verbiage. Inquiry in the book marts developed the fact that the novel had been a steady seller for forty years. This meant that it had a lasting vogue, with prospects of a great revival of popularity when it went out of copyright. Yet I peddled my play up and down Broadway for a year, and the only manager who could see it was a man who was still playing East Lynne, and knew the value of an everlasting trade-mark in a title that everybody knew.

One manager, who has made a specialty of the literary drama, exclaimed: "For heavens sake, is St. Elmo alive yet? Why, my mother was reading that when I was a child in kilts! I doubt if anybody else even remembers it." Yet literally millions did—at least the title, and were anxious to see its dramatization.

From a strictly business point of view, when a manager secures the "dramatic rights" of a book, he simply buys a more or less well known trade mark, with which he proposes to exploit a kindred class of goods, known as plays. There may be no play in the book, but that is the manager's lookout and if he figures that the trade-mark is worth it, he gets an expert to build a drama on the main theme of the story. This is something like constructing a new style building on old, established foundations, and requires some engineering skill, adopting Bronson Howard's dictum that dramatic construction was more nearly akin to bridge-building than to bookbuilding. The advantages and difficulties of the task are about evenly balanced, and the result depends on skill and luck.

With the title of a successful novel the manager has acquired advertising that would cost him thousands of dollars to achieve, were it a new and unknown play he had to exploit. On the other hand, he is attracting the attention of a prejudiced and critical clientele, who will condemn any play that takes undue liberties with their favorite story, or fails to reflect its atmosphere and impersonate its popular characters within some degree of verisimilitude to the images already formed in the readers' minds.

"Many men, many minds" is a proverb which tersely suggests the varying ideals to which the adapter must conform, and if he hits a happy medium and pleases the majority, he is lucky. Even then the critics will come down on him if he departs from their standards of drama in following the book too faithfully, and the general public will not patronise the play unless it tells its own story and stands on its own merits.

Betwixt such Scylla and Charybdis the adapter must steer his patched-up craft carefully to escape, so perhaps it is small wonder that so few ever reach the harbor of success, or bring back the "golden fleece" that we all are after. I figure roughly that about one-third of the average audience has read the book; one-third has heard about it but awaits the story in dramatic form with interest; while the remaining third is "from Missouri," and must be "shown" from the start. And since dramatising a book is largely a problem of how much can be left out, this makes the difficulty three-fold.

The first thing in making a dramatization is to arrange the unities of time and place, not so simple a matter when the story deals with the deeds of two or three generations and ranges half-way around the world. For instance, St. Elmo was making revengeful love to his false sweetheart's daughter before his own romance ended.

The modern demand for more or less continuous action bars the long intervals of time supposed to elapse between the acts of the old-fashioned drama; while instead of five acts, with two or three scenes to an act, the modern playwright is limited to no more than four full stage sets. Of course, the scene-painter translates pages of descriptive matter into pictures, but there is still dialogue enough for a dozen plays between the covers of the average novel. This must not only be cut to essentials, during which process many a pet epigram of the author is sacrificed, but it must be blended with new lines in the style of the original.

Another problem is the number of people in a novel, many of whom must be sacrificed, not only as a matter of economy in actors' salaries, but because the presence of several characters bearing practically the same relation tends to confuse the audience, and does not develop the drama with sufficient rapidity.

For instance, there are three good characters in Lorna Doone who help John Ridd in his war with the outlaws—Uncle Huckaback, Jeremy Stickles and Tom Faggus. The last named gentleman-highwayman is the most popular, so I simply roll the "three in one," and make a regular Mercutio to the Devonshire Romeo, instead of a lot of mere character "bits."

The knack of condensation is practised on the editorial desk until it is almost an art—which may explain why so many newspaper men become successful adapters—provided they take pains to learn modern stage technique as well; otherwise the best collaborator is an actor who knows his business, never the author of the novel. He has his consolation when the royalties begin to roll in; otherwise he can blame it all onto the adapter and the actor.

Meanwhile the *good* "book-play" is still in our midst, and will remain as long as it is *good;* but it might be better if dramatisation were recognised as a specialty of the play trade.

$1,861,005 FOR HOE COLLECTION.

On the nineteenth of this month the seventy-second session of the Robert Hoe Library sale was held at Anderson's, when 159 lots put up brought $6,968.50. The day's receipts were $72,352, bringing the grand total, up to date, to $1,861,005.

Among the books sold were Moliere's work with a biography of the author by Voltaire $475 to Walter M. Hill. Another unique and first complete edition of the same author was bought by Mr. Scribner for $200. A manuscript by Francesco Petrarca, executed in Florence in the fifteenth century was sold to Mr. Quaritch for $3,750. It was assumed that it was written for Lorenzo de Medici, or some member of his family. A Hebrew manuscript of the same period brought $500 from Walter M. Hill.

MINNA GALE IN SHORT PLAYS.

Minna Gale will give a matinee performance on Tuesday, Dec 17, of three new one-act plays, at The Garden Theater, New York.

She has selected Nature's Nobleman, by Sewell T. Tyng, The Pot and the Kettle by Langemann, a German author, and The Quality of Mercy, also by Sewell T. Tyng.

THE GENTLE ART OF STRINGING 'EM

BY STANLEY OLMSTED

PROFESSIONALLY, I have liked to think of myself as a journalist. Let the adverb be emphasized. Financially, of course, I had much rather think of myself as a crack ditch digger, an operatic chorus man, or a manufacturer of bubble gum. But about the business of producing literature, or what passes for that, there has seemed to be a naive dignity: something vague, intangible, worthless for drawing checks or evolving meal tickets but namelessly exalting in the abstract. It is surely justifiable to look at it in that way. For this sense of some intellectual distinction in his calling is liable to be peculiarly and exclusively personal to the journalist himself. And it is about the biggest thing he'll ever get out of it. It is like enlisting as a private and dying for one's country. You yourself know you're glorious (or would if you were alive) even if nobody else does.

Consistently, therefore, I have kept uppermost in my mind an inconsistent sense of the honors of authorship. With this sense uppermost, over in the Big Town, I have been hoisted in elevators to editorial offices on Fifth Avenue with my manuscripts under my arm. I have been boosted in freight-lifts to editorial offices on the East Side with my manuscripts in my hat; with my manuscripts in my hand, I have climbed to erie altitudes of periodicals devoted to household receipts, love stories, prescriptions for playing the piano, and ladies' hosiery. And there I have been coolingly snubbed by young gentlemen with a reputation for writing verse, a steady job on the sheet, and a movement of the head suggesting invinsible earrings. It takes all sorts, you see, to make up the editorial of a Ladies' Monthly.

Also, with my hip pockets shapeless with manuscripts I have cooled my heels in the grey twilight of outer editorial corridors, where amiable young women in shirt waists and stocks sat all day long doing guard against people like me. I have been consolingly requested to write down my name and to "just be seated, please." And then, after thirty-five minutes uninterrupted meditation, I have eventually been enlightened that the editor had just gone away "to the country." They go to the country a great deal over here. The meadows and lanes around Manhattan must be full of them. * * *

And yet I cannot claim it hasn't all been worth it. For in these peregrinations from the magazine shop where sits the blonde behind the wire screen, to the magazine shop around the corner where sits the brune at a mission desk, I have been educated to an authoritative knowledge of a great and delicate art: for the want of a better standard of pronunciation, I must refer to it as "the gentle art of stringing 'em."

The story of Miss Perkins is the story of an exceptional magazine office where I was always received with especial warmth. I never had long to wait. I would write my name on the little pad and send it inside with the usual formal and humble request to speak to somebody or other. And presto! almost before I knew it, I would find myself being meeted and greeted; not by the editor himself, let me admit, but by a person of palpable authority and probably just as good; by a most interesting looking maiden lady, to be specific, of possibly forty-six winters and a half whom for convenience we will name Miss Perkins as written in the parable.

Miss Perkins had a cosey and homelike way with her. To one who had no need to deposit his lemons on ice to keep them fresh, she was as namelessly comforting as a February morning when you hear a robin or two. By her I was invariably conducted to the further end of the anteroom-Daghestan rug, where were two mission chairs removed and apart from the vulgar rabble who came, and who also went. And there, luxuriously and William-Morrisly under the Boticelli portrait, we would discuss the future of literature (when her magazine should have brought it to the standard), and the psychic, technical and commercial defects of my own work.

First she would assure me that the editor happened to be out "just then" and that perhaps she "would do." It was altogether irresistible. You were convinced that the editor, if the truth were only known, didn't count at all. By assured processes of divination you deduced Miss Perkins as the whole thing, and then some. And she was most certainly loaded with reasons and counter reasons why "we" (meaning, as I took it, herself with the editor thrown in for extra measure) could not yet use my proffered tid-bits of bad fiction and worse verse.

In discussing these proffered tid-bits, let me add, she adhered strictly to the critical plan of the great Goethe, which is to say that she ignored mere paltry detail and swept grandly into the Universal, with a capital U. What she said about my stories was like the truths of William Shakespeare. It would have fitted in anywhere. You wouldn't even have to read the story in question. Mention to Miss Perkins some particular scene, some especial character, and she brushed you aside like a cobweb. "We have fundamental laws," she would remind you in a way to make you feel like a huge apology with a question mark superadded. "This scene—that character," here Miss Perkins would lift Minerva brows and wave it off, "there are always the Great Truths of Art, you know. Now do let us see something else the very next time you come with something more to offer us."

Always that we and that us. The gentle art of stringin' 'em, the parabolic four-flush, the hyperbolic graft, together with all the ab's and ism's of the correspondence school, the New Religion, and the circular letter—all these things, yea, and more have been built and have thriven on a foundation of the we's and the us's. With the we and the us I would find myself thus cordially dismissed, and as ever, it was magnificent. It implied, as ever, a condescension for which to be grateful, even if it didn't seem to be getting me much closer to a sale. I took out my satisfaction in the honor of standing on so gracious a footing with Miss Perkins.

Then one day in an evil moment, I ran into Jones. Jones was an us, which is to say that he worked in the advertising department of the identical magazine on which Miss Perkins was a we.

"By the way, Jones," I said, "I stand a chance of selling your editorial people something some day. I seem to stand in well with Miss Perkins."

"Miss Perkins," he repeated blankly.

"Even she," I reiterated.

"I only know of one Miss Perkins, with us—" he hesitated. "You can't mean her 'cause she's the woman who directs the envelopes for the return of rejected manuscripts. She does it all day long and gets ten a week."

"What does she look like?" I crooned.

"Oh she's about forty-six and a half and looks real high-brow—like a female temperance lecturer, you know. I'm told she can interview a writer nobody else on the premises wants to talk to, and do it to perfection. They ought to pay her more."

On rare occasions I conceal my emotions.

"But why should even poor Miss Perkins have to bother?" I bluffed. "Why should so poor and God-forsaken a thing as an unarrived author with manuscripts in his jeans, be fussed over, even by a maiden lady who directs envelopes? Why need his irritating existence be recognized? Why—"

"Unarrived—" Jones was turning over that particular word. "There you have it. He may arrive someday, you see. It's about one chance in a million—but kick the most poorly-tailored author down stairs and it would be just like him to turn on you and write one of the Six Best Sellers. He may—"

"I understand," I nodded, slowly interrupting. "The Miss Perkinses of the magazines are a sort of insurance policy against the possible Divine Fire breakin' out in the brain of a hall-room Down-and-Outer. They are—"

"Bosh," superrogated Jones, "begging your pardon. They are merely exponents of the gentle art of stringin' 'em against the remotely possible day when the penny-a-liner wants his three or five cents a word and demands cash payment save from old-time friends. One or two exaggeratedly famous instances have made some of these editor-shops a little careful. They needn't be, you know, they've always got it on the writer, but they are."

"Some of 'em, not all," I replied. "Now I know a poet on a Ladies' Fashion Magazine, who would snub Count Tolstoi most certainly, unless perhaps the Count were pointed out as an eligible party. Who would also most surely draw his coat-skirts closer and cast withering looks at the unheralded approach of Maxim Gorkey. Have you forgotten how the hay-seed Kippling, fresh from a straw rickshaw, was kicked out of Harpers when he dared to appear on the sacred threshold with a little thing he had just done, called 'Plain Tales From the Hills?' He was reminded that Harpers never wasted even an under-reader's time with any save writers of 'promise,' and was told (in sign language) to go home and behave? Now this poet on the fashion sheet is typical of that sort of assistant editor. He would very probably inform H. G. Wells, or Gilbert Chesterton (of whom he doubtless entertains a small opinion, if indeed he has heard of their existence), that the editor-in-chief of The Perambulator is closeted with an authority on corsets. He would then regret having to excuse himself, while——"

"Oh, don't mention him," pleaded Jones. "Who says that because of a prevalence of cart-horses with horse sense, there are no asses with donkey manners? Go sell that gospel hymn you're carrying under your vest, and buy yourself a square meal."

"I was just thinking," I began timidly, "couldn't you use a litle good verse in your advertising? Changing round the words a little, you know."

"THE HIGH ROAD."
Mrs. Fiske as Mary Page. Frederick Perry as Winfield Barnes.

CLARA LIPMAN SUES.

Actress Claims $10,000 from Werba and Luescher.

Clara Lipman, in private life Mrs. Louis Mann, has brought suit in the Supreme Court of New York against Werba and Luescher for $10,000.

The complaint states that the plaintiff signed an agreement with the defendants to appear in their productions for annual seasons of at least thirty weeks, from 1911 to 1914, inclusive. When in New York she was to receive $300 a week, and on the road $350. In addition, 10 per cent. of the gross weekly receipts over $5,000 was to be paid to her.

Her complaint is that, although she is ready to continue under the agreement, Werba and Luescher have not furnished her with productions and have neglected to pay her.

THE FIRST NIGHTER

"THE HIGH ROAD"

A Play in Five Acts by Edward Sheldon; Hudson Theater, Nov. 18; Harrison Grey Fiske, Producer.

Winfield Barnes	Frederick Perry
Alan Wilson	Charles Waldron
John Stephen Maddock	Arthur Byron
Silas Page	Charles Fisher
Harvey Lawrence	Barrett Clark
Martin Denison	Lewis Howard
Scott	Harry J. Holliday
Cornelius Murray	Aldrich Bowker
Leslie Farley	Joseph Selman
James B. Kenyon	Frederick Van Rensselaer
Leet	H. Holliday
An Expressman	Charles Burleigh
Mary Page	Mrs. Fiske
Esther	Nina Melville

The latest play from the pen of the author of Salvation Nell is described as "a pilgrimage in five parts," which is an adroit way of evading the nominal bugbear of a five-act play. During these five acts some stirring events transpire, and, though Mr. Sheldon tells us very little that is new, he does give Mrs. Fiske an opportunity to cast her spells, perform her acting marvels, and her admirable company full latitude to act unhampered as genius inspires them.

The play covers a period of twenty-three years from the time that Mary Page in her early teens forsakes the sordid environments of her skinflint father's farm, the companion of Alan Wilson, a wandering millionaire artist, —until she stands a regenerate being, the equal of the man who has been governor and is now a candidate for the Presidency of the United States. Who but Mrs. Fiske—except Sarah Bernhardt—could make the transition from sweet sixteen to forty-odd, and maintain the illusion?

After three years of luxury as the companion of the artist, Mary has an awakening; and though he loves her, and offers to legalize their union, she cuts the ties of sentiment and disappears.

Eighteen years elapse, when she again appears on the surface as the author of a series of widely-read books on the condition of the oppressed woman toilers and the champion of their cause. Mary Page, done with the past, has started life anew as an ill-paid shirt-waist factory worker, and gone forward on the high road of endeavor, now working side by side with the governor of the State for the passage of appropriate legislation. The governor falls in love with her and proposes marriage. She frankly confesses her past misstep, and tells of her sacrifices in amend of the ill-considered folly of her childhood. The revelation proves a shock, but only temporary. The spirit of modern sex philosophy is big within him, and—they become man and wife.

Again there is a lapse of three years, and he is the candidate for the highest office in the gift of the nation. Mary has casually met during her stay with the artist, now dead, one Maddock, who has become the all-powerful spokesman of the "interests" in opposition to a benevolent plank in the governor's platform. Maddock recalls the vague past of the governor's wife, and threatens to exploit it politically unless the candidate modifies his attitude.

A theatrically effective inquisition scene is occasioned as Mary confronts Maddock before a political committee in her husband's office and at first blandly denies the story. This incident rather tends to the disparagement of the character, though a perhaps perfectly normal process of human nature. But, pressed to the wall by the pertinacious prodding of Maddock, Mary at last admits the truth.

In a subsequent scene with Maddock, however, she turns the cards against her persecutor, by dictating an address to the nation, candidly confessing the error of her youth and laying bare the motives of the "interests" for using it to defeat her husband. The probable effect of this appeal is made to appear so patent that Maddock gallantly admits he is baffled and with this obstacle removed, the play comes to a happy conclusion.

Mrs. Fiske brings all her consummate art to bear on the more or less problematic character of Mary. Her interpretation in even the tensest moments of the action is an object lesson in naturalness—that form of naturalism that avoids the woes and salt solution of tears of the old-time woman with a past. She makes her the symbolic type of the modern emancipated representative of her sex, as the governor typifies the man of modern ideas, who comprehends the philosophy of life in its broadest reaches.

Mr. Sheldon has written an interesting play, but interesting chiefly because it furnishes actable material for a company of players who make plausible what intrinsically is hardly above the dead level of structural mediocrity. There is no divergence from the straight line of preconceived action; there are no inspirational *coups;* he sounds no new depths of human emotions, and contents himself, generally, with making the best of a conventional theme. It is more by his expert use of traditional expedients than in anything of his own, that he shines in The High Road. The inquisitional scene of the fourth act broadly suggests a favorite topic of Henry Arthur Jones, and there is manifest in this, the strongest, act—viewed as an analysis of human nature and the philosophy of motives and conduct—a decided sophomoric spirit.

It is the dominant impersonation of Mrs. Fiske that fetters your interest, admirably sustained as it is by Arthur Byron as Maddock, a finished performance in every way; by Frederick Perry as the governor, and Charles Waldron as the artist.

"WEBER AND FIELDS."

Weber and Fields's All Star Stock Company in Roly Poly in Two Acts by Edgar Smith; Lyrics by E. Ray Goetz; Music by Baldwin Sloane. Weber and Fields' New Music Hall, Nov. 21.

Reuben Hayes	Arthur Aylsworth
Molly Maguire	Helena Collier Garrick
Percy Fitzsimmons	Jack Norworth
Hiram Fitzsimmons	Frank Daniels
Bijou Fitzsimmons	Marie Dressler
Michael Schmaltz	Joe Weber
Meyer Talsmann	Lew Fields
La Frolique	Nora Bayes
Cerita	Bessie Clayton
Katrina	Hazel Kirke
Herr Blotz	Thomas Beauregard
Dancers from St. Petersburg	Sascha Platoff, Ethel Hartis
Niersteiner	Patrick Hanley
Hocheimer	James Lum
Pilsener	Charles Doll
Hofbrauer	Augustus Wicke
Dolores	Alleyne Pickard
Nella	Verna Arnold
Rhoda	Marcelle Montabat
Fifine	Mable Taylor
A Newsboy	Gertrude Moyer
A Flower Girl	Edna Chase
A Bootblack	Hazel Rosewood
A Grizette	Margaret Cassidy
A Senorita	Ines Borrero
Drum Major	Adelaide Mason
A Tourist	Evelyn Westbrook

The opening of the new Weber-Fields' Music Hall on Forty-fourth Street in the rear of the Hotel Astor, Thursday evening, proved one of the fashionable events of the season, and the fine turn-out of the public was an eloquent tribute to the two popular comedians.

The general equipment of the new production probably excells anything they have heretofore attempted in scenic splendor and richness of costumes. They have also assembled a formidable array of talent, and so far as names go they have maintained the high standard of their reputation for offering the best in their line of comedy. The performance on the opening night suffered through an embarrassment of riches, and the process of elimination which was made inevitable by the length of the performance will result not only in a shorter but a better performance. We had entirely too much of Norworth and Bayes. Their songs are not only under the general level of excellence, but their dancing and indulgence in personal allusions to themselves were among the most striking of the things that could be profitably suppressed. Indeed, Norworth and Bayes, so far as their share in the performance is concerned, never would be missed if they were out of the bill. It is one of the things to inspire wonder how this team of singers of soporific gramaphone music manages to get into the best society.

Weber and Fields appear in their familiar characteristics of make-up and comedy, and with Marie Dressler furnish most of the cues for laughter. In one scene Marie Dressler upsets the automobile in which the trio is riding, by her sudden shift of the center of gravity and in another, Fields in a boat tries to persuade Weber to let him use him as bait to catch a man-eating crocadile that makes itself unpleasantly familiar with the two comedians. Miss Dressler is pretty much the soul of the show, but Bessie Clayton scored an artistic triumph by her delightful dancing, alone and with a full *corps de ballet.* Frank Daniels was excellent, and the show altogether was a big success, in spite of sundry disadvantages and the undue length of the performance. The burlesque on Within the Law has some good things, and Fields gave a fine travesty of William Mack's performance of the crook in Veiller's play, as Marie Dressler did of the role played by Jane Cowle, but it needs judicious pruning to give it briskness.

"FROM BROADWAY TO PARIS."

A New Musical "Causerie" in Two Acts and Twelve Scenes. Book and Lyrics by George Bronson-Howard and Harold Atteridge. Music by Max Hoffman. Additional numbers by Anatol Friedland. Produced under the direction of Morris Gest.

Tao Tsen	Tom Gilbert
Stuyvesant Van Cortlandt	James C. Duffy
Isabelle Montclair	Marion Sunshine
Lafe Sherlock	Ralph Austin
Rafe Holmes	James Carmody Morton
Heinrich Le Noir	George Bickel
Anne Trelawney	Gertrude Hoffman
Montague Potach	Sam Mann
Leonora Longacre	Louise Dresser
Mlle. Bordoni	Irene Bordoni
Alphonse	Mr. Maurice
Fifi	Florence Walton
Percival Whirlwind	Charles Ahearn

From Broadway to Paris is true to the Winter Garden type—bare legs (feminine), abundant songs, all kinds of dancing from pantomimic to the catchiest of rag-time steps and vaudeville "turns" unending and unceasing. The show has all the faults and virtues of its kind, and the faults as well as the virtues, are characteristic; special features of merit, a general spirit of good-natured rush and verve, pretty, girlish faces, and music that contrives to keep your feet tapping. Thus it all depends upon your point of view (or perhaps just the state of your digestion) whether you discover the bulls of the entertainment in From Broadway to Paris irritating or amusing.

Certain special features, however, everybody from the Puritan to the bored first-nighter will agree in admiring. Mlle. Bordoni sings two songs, one in French and the other in English. Although her voice is weak and thin, so gracefully intelligent and piquant is her play of feature and gesture, so prettily does she wear her ballet dress that one wishes she had a dozen songs instead of two. She is charming. Then Florence Walton and Maurice are always good, and, like real artists, constantly improving. They are the only couple I have ever seen who can dance the turkey-trot with such grace and amazing speed that the dance becomes non-suggestive.

Everybody, again, will like Marion Sunshine, whose name not only defines but describes. Her youthful beauty and ready smile, her easy, spontaneous dancing captivate. Her inability to whistle the chorus of her own songs is really delightful. Finally, there are one or two vaudeville "stunts" which are bound to prove amusing to everybody. Gertrude Hoffman, too, romps through her Spring dance rather prettily. But one finds it difficult to believe Gertrude Hoffman the leading feature of any production in which she gives none of her imitations. Why does she not give at least one or two in From Broadway to Paris?

"MRS. XMAS ANGEL."

A Modern American Comedy in Three Acts. By Laurence Eyre. Stage Director, Arnold Daly. Presented by Henry B. Harris at the Harris Theater, Monday Afternoon, Nov. 18, 1912.

Anna	Ethel Clark
Abraham	Wallace Erskine
Jacob Hennaberry	Albert Reed
Ingeborg	Hilda Englund
Henrietta Hennaberry	Florine Arnold
Mrs. Egener	Carolyn Lee
Dr. Stewart Marshall	Boyd Nolan
Beulah Randolph	Jane Grey
Dulcie	Ednamae Wilson
Blanche O'Donovan	Ludivine Esmond
Mickey O'Donovan	William Kelly
Frau Bundefelder	Louise Muldener
Mrs. O'Donovan	Nellie Filmore
Signor Vanni	Albert Prisco
Signora Vanni	Gilda Varesi
Signorina Vanni	Dorothy Clark

Because of the title everybody expected a "mushy" play. Mrs. Xmas Angel was not. At moments it become a bit sentimental, but in the main the three-act comedy was a human, humorous, highly entertaining picture of two sides of New York life. To be sure, the picture of East side tenement life was far more amusing than the lonely household in the fashionable quarter of the town. The first act, in fact, bored a trifle. Only the buoyant and dominating figure of Mrs. Hennaberry, around the character of whom the play is, to be frank, almost wholly built, kept a promise of better things to come. The second and third acts were genuinely good, with the little girl who believed old Mrs. Hennaberry was a fairy, the

slangy, impetuous and quarreling neighbors of the tenement district, the Christmas tree and the patient, outcast daughter-in-law as played with exquisite delicacy and feeling by Jane Grey.

The story is very old, but that, we should hasten to add, is nothing against it. A stubborn, fidgety rich old mother-in-law refuses to meet the wife of her dead son's early and imprudent marriage. Her heart aches often to see her granddaughter, but family pride conquers her. On Christmas Eve, when all our hearts are softened, she inadvertently stumbles upon the grand-daughter in a visit to a tenement house to which she traces what she believes her husband's infidelity. The device is awkward. But once the playwright has assembled his characters at the tenement house, there is hardly a false line or a strained situation. Of course the mother-in-law is reconciled through the medium of her grand-daughter, and the pretty widow marries the physician who saves her little daughter from a dangerous illness.

The acting is good throughout. Florine Arnold does not exaggerate or over-emphasize. The character she depicts is inherently inconsistent, but so well does Miss Arnold play the part that all inconsistencies are forgotten. Jane Grey and Boyd Nolan play a love scene in splendid fashion. Hilda Englund and Wallace Erskine provide a couple of really entertaining comic servants. The children are uniformly excellent.

With a little elimination in the last act, a softening of the hard climax to the second act, an injection of more real humor in the first act and a certain censorship over the character of Mrs. Hennaberry—not a few demands, after all—the comedy should go very well at evening performances. Laurence Eyre, as Arnold Daly truly said in a curtain speech, will bear watching. He has written Mrs. Xmas Angel with human insight and feeling.

"THE WHIP."

By Cecil Raleigh and Henry Hamilton. Production from Drury Lane Theater, London, by arrangement with Mr. Arthur Collins. Manhattan Opera House, Nov. 22.

Hubert, Earl of Brancaster	John Halliday
The Rev. Verner Hasiam	Lumsden Hare
Marquis of Beverly	Herbert Jarman
Captain Greville Sartoris	Charles Blackall
Harry Anson	Dion Titheradge
Tom Lambert	Ambrose Manning
Joe Kelly	John L. Shine
Sir Andrew Beck	W. Croft
Captain Rayner	Horace Pollock
Lord Clanmore	Basil West
Bunting	Alec Fraser
Tomlin	Joe Pender
Carpenter at Tussaud's	Peter Golden
Tom Foster	W. Clay
Master Tomlin	Codger Nutt
Golder	George Zorn
The Hon. Mrs. Beamish	Marie Illington
Lady Diana Sartoris	Evelyn Keny
Mrs. D'Aquila	Leonore Harris
Myrtle Anson	Mona Morgan
Lady Antrobus	Lillian Kellar
Miss Carlyon	Miss Michael
Mrs. Purley	Lois Arnold
Mrs. Tomlin	Justine Cutting

This is a highly sensational drama of English sporting life, well presented from a scenic point of view and rather well acted. The big stage of the Manhattan Opera House is ideally suited to such productions, though the large auditorium, admirable where opera is concerned, is a deterrent factor to the complete enjoyment of spoken drama. I sat in row O, on one side, and managed to hear about six words out of ten. Fortunately the drama is so full of action, movement and scenic effects that I contrived to supply the other four by a liberal exercise of my imagination.

The plot is largely borrowed from The Sporting Duchess and In Old Kentucky. At all events, it is all about a fast race horse called The Whip, on whose winning or losing depends the happiness of the hero and heroine, and the triumph or discomfiture of the villain and his lady confederate.

A succession of excellent pictorial and startling stage effects makes up the chief elements of interest, and to these the love story is made properly subordinate. The drama plays in high society. It opens with a realistic scene of the kennels of Falconhurst, in which a stirring pack of foxhounds lends atmosphere to the scene, and the heroine, Lady Diana Sartoris, makes her appearance on horseback, while the hero, Hubert, Earl of Brancaster, is rendered unconscious by his automobile going into a ditch. Which lays the foundation for the sentimental interest of the story.

Nursed through weeks of illness by Diana, he finds the rosy path of love crossed by the trail of the designing Mrs. D'Aquilla. In collusion with the villain, Captain Sartoris, this woman cooks up evidence of a secret marriage with Hubert and temporarily disgraces the young earl. Then the horse enters into the problem as a factor through whose victory in a race he will be enabled to rehabilitate himself.

In the chamber of horrors of Madame Tussaud's wax museum, Tom Lambert, who plays the comedy role, through a chain of more or less plausible circumstances, takes the place of one of the wax figures in a group of historic murderers, and while in this rigid and vacuous character overhears the two conspirators laying their plot to have the horse killed in a railway collision. Tom is locked up over night in the chamber of horrors, powerless to reveal his secret and to baffle the villains, but is rescued in time to set a scheme in motion to prevent the threatened disaster, which brings us to the thrilling climax of the drama.

We see the horse put aboard a box car with his jockey; a train with passengers backing up to take the car, and starting off under a full head of steam. In a moment it appears, by a clever optical deception, to be flying through the night, pouring out a cloud of smoke and steam. Then we see the villain leaving his compartment, creeping along the foot-board, dropping the red tail light, and uncoupling the car. The train moves on, leaving the car behind.

There is a quick change, and we behold the car slowly emerging from the mouth of a tunnel. Simultaneously there becomes audible the distant shriek of an approaching train, designed in the dark to crash into the box car and kill horse and jockey.

But help is at hand. An automobile rushes down the road, ahead of the train. In a moment horse and man are brought to a place of safety—not a moment too soon; for in another instant the onrushing locomotive crashes into the car, and we gaze with stunned senses upon a realistic train wreck. Nothing remains of the car but a mass of kindling wood, while the steam from the broken engine half veils the glow of fire, the dead engineer in his cab, and the whole sad picture of the tragic wreckage.

This is the big effect scene of the play, which had everybody in a tremor of excitement on the opening night and created the wildest sort of enthusiasm, a good augury that The Whip will be as successful in New York as it has been in London.

Several roles were played with more than average excellence, notably those of Mrs. Beamish, Tom Lambert, and Joe Kelley by Marie Illington, Ambrose Manning and Julian L. Shine respectively. Diana has an attractive exponent in Evelyn Kerry. Captain Sartoris was well played by Charles Blackall, the Rev. Verner Hasiam by Lumsden Hare, and the Marquis of Beverley by Hubert Jarman. Leonore Harris made Mrs. D'Aquilla a designing woman of approved pattern.

The Whip is a big production, lacking somewhat in broad comedy, but full of thrilling interest and startling incidents.

"MERE MAN."

Comedy in Three Acts by Augustus Thomas, Harris Theater, Nov. 25; William Harris, Producer.

Mary	Helen Hancock
Annie	Fan Bourke
Judson	Tom Graves
Mrs. Penwood	Kathryn Browne Decker
Margaret	Helen Orr Daly
Ada Hawley	Minnette Barrett
David Hawley	Clifford Bruce
Trowbridge	William Sampson
Dr. Donald Pierson	Orlando Daly
Kinsley	De Witt C. Jennings
Esther Lennard	Chrystal Herne
Molloy	Charles Sturges
Schoenbeck	Robert B. Kegerreis
Dan Riardon	Rodney Brown, Jr.

Except Augustus Thomas, there is probably no American writer to-day who could make out of the material which is used in Mere Man an interesting evening's entertainment. For although the point of view and mood of the comedy alternate with bewildering swiftness, there is hardly a dull moment throughout the entire three acts. Mr. Thomas does not pitch a key and keep to it consistently. He does not advance any definite thesis. It is difficult, indeed, to decide whether he is bantering or in earnest about the truth of "scientific" astrology, whether he has intended his play for a light-hearted polemic against woman suffrage or just a pleasant comedy of conflicting differentiated characters. The artistic purpose, the effect desired, are not clear. Yet in spite of this confusion and this criss-crossing of moods, his Mere Man is entertaining. Like too many of Mr. Thomas's later plays, it is largely talk. Only it is sparkling talk.

The story of the play is not simple and straightforward, and consequently it can be but hinted at in space necessarily brief. It concerns itself with a woman astrologer with a bad legal, but clean moral, "past" who numbers among her clients a Mrs. David Hawley. She herself has written a book against suffrage, although Mrs. Hawley and most of the other women characters are "pro." Mrs. Hawley in particular being a fanatic. So far as the suffrage question goes, all the men of the play are on the side of the woman astrologer. In the last act the leading supporter of the cause is threatened with arrest for smuggling, another supporter is robbed of her jewels on the street by two men—all of them are left defenceless in a big house in Yonkers. They quail and become frightened, fleeing to the protecting arms of their male companions. Whereat David Hawley, lawyer, delivers a long speech on the foundation of good government, physical force. Mere Man is an ironical title seemingly. But this general conclusion is all entwined with a story of the woman astrologer who is something of a visionary. She is arrested for her practise of "horoscope reading," but in the process of being convicted she wins the heart of Dr. Donald Pierson in whose embrace we find her as the final curtain falls. That is about all that happens.

To the average audience, Mere Man will seem "high-brow." That is because it is filled with spasmodic commonplace, told with an air of confiding to us intellectual secrets. Whatever ideas the play contains are old. But they are skilfully enfolded in the swaddling-clothes of smart talk. So weak is the play dramatically that a thunderstorm is lugged in to make a climax for the second act.

The acting in the main is good. Chrystal Herne plays the part of the woman astrologer with evident feeling and power. So mixed are her motives, however, that, as mere spectators, we are unfortunately unable to appreciate her. Frances Bourke gives a clever character sketch of an impudent, thieving maid. David Hawley is a good lawyer, as played by Clifford Bruce. And William Sampson makes an amusing political candidate. The rest of the players spoke their lines in a curious tone of expectancy. They did not seem to understand what the play was all about. I am quite sure at any rate that I did not. Individually, many of the lines are clever and interesting. As a coherent and closely-knitted whole, the play is pathetically chaotic.

"THE PAPER CHASE."

Comedy in Four Acts by Louis N. Parker, Founded on Henry Mountjoy's Novel, "The Minister of Police." Wallack's Theater, Nov. 25. The Liebler Company, Managers.

The Duke of Richelieu	Edgar Kent
The Marquis of Belange	Julian L'Estrange
The Marquis of Joyeuse	Dallas Anderson
Lavenne	Geoffrey Stein
Gaspard	Charles Francis
Bertrand	Douglass Ross
Buchmer	Pedro de Cordoba
Langlois	Henry Duggan
Dubois	Alec F. Thompson
Lemur	Frank L. Davis
Servant to Belange	Walter Clanton
Servant to Bettina	Douglas Brunston
The Duchess of Senlis	Beie Stacy
The Marchioness of Joyeuse	Pauline Frederick
The Countess of Hariancourt	Edith Cartwright
Bettina, Baroness of Schoenberg	Madame Simone
Manon	Carmen Nesville
First Assistant (with Langlois)	Amanda Lewis
Second Assistant (with Langlois)	Agnes Kemble
First Assistant (with Dubois)	Mary Christian
Second Assistant (with Dubois)	Maude Noel

Mr. Parker calls this in the programme "an irresponsible comedy," and perhaps Mr. Parker is right. It is a chance shot at the bull's eye. But, hit or miss, it is a unique thing of lace and furbelows, paniers and small swords, snuff boxes and white wigs. It is reminiscent of Scribe. The intrigue and the atmosphere suggest Un Verre Déau—which, on the whole, makes it rather ancient. And Mr. Parker has a habit of neglecting to make climaxes and providing motives for living pictures—and on Broadway we are accustomed to expect these dear old conventions.

But he has a positive genius for incidents, and this irresponsible little comedy—which revolves around a chic, vivacious, spunky and very alluring little Austrian lady-in-waiting to Marie Antoinette, who outwits the Duke de Richelieu for the possession of a compromising document—is fairly bulging with ingenious incidents and pretty conceits.

And Madame Simone is extremely charming because of her spirited comedy and engaging little ways. She played the swashing petite with an abandon and a rollicking air of headstrong recklessness that stamps her thoroughly Parisian. A pretty love story parallels the thread of intrigue, for it is not really Richelieu who plays her opposite, but the young Marquis of Belange as his coadjutor, determined to get possession of the compromising document.

Of course, I don't take this exotic comedy of 1780, of the Palace of Versailles, any more seriously than the author. The incidents may have happened, and the persons may have existed. truly, we have no evidence to the contrary. But those of us who are not above enjoying a lace-work comedy of intrigue, and the refinements of a delicate order of acting, may reasonably confess ourselves charmed, though the mass of Broadway opinion score against it ever so vigorously.

Mr. L'Estrange is very clever as the Marquis, though I do wish he would learn the graces of wearing a rapier, and I was glad to welcome once more to the stage Pauline Frederick, who acquitted herself with much dignity as Bettina's vexatious rival. Edgar Kent played Richelieu very well, a part in which Frederick Perry would have shone with distinction; and Geoffrey Stein, considering the opportunity which the role of Lavenne afforded him, was excellent.

To sum up the performance, it is a play in Mr. Parker's own peculiar style, suggesting possibilities rather than realizing them, well acted, well staged and—perhaps a little too refined in its methods as well as inception for the stout stomachs of our sturdy burghers.

THE MATINEE GIRL

AN admirable collection of vivacious and philosophical tales are those which Frank A. Connor has made between book covers under the title "Short Stories by Kyrle Bellew."

These posthumous stories, containing the gentle vivacity which characterised the late actor's conversation, reveal his unerring sense of dramatic values. The pensiveness, which is another note of his character, and the delicate sentiment that was an element of his charm on the mimic and the real stage, appear more particularly in the preface.

"My dear Frank," it begins. "You who know me best, accept this little book; I dedicate it to you.

"I stand as a kind of sign post to many whom I know and heaps whom I don't, warning them from those paths of dalliance which I have trod, sometimes choked with thorns, often strewn with roses, and from which I could at least admire another which they told me I should have trod—a path along which my eyes were never blinded to any wayfarer and along which it has been a joy to see you so steadfastly trudge.

"Friend: This chamber is pleasant where we have often sat, surrounded by trophies that marked the milestones of my life. Neither you nor I can look around its walls nor into its cabinets, nor on its book shelves, without recalling many incidents. Among those oft-told, a few have served to interest our intimates in the telling; and in thought of the joy of your companionship, as the tales were told, I have jotted down a few of them here, that perhaps, someday, somewhere, when I am gone, they may remind you of the laborer who has rejoiced and suffered, lost and won, at your side, and whose greatest happiness in life is to be sufficiently worthy in your eyes to exchange with you, in all trueness and sincerity, the holiest, most sacred name on earth—friend."

Mr. Connor, having dismantled and closed the apartment at the Rutland where those players who enjoyed the English actor's friendship were entertained in quietly genial fashion and settled his friend's affairs, the publication of the book being the last of these, expects to sail soon for Europe for an indefinite stay.

Alice Ives was the star of the Century Theater Club meeting at the Astor on Friday. Her one-act suffrage play had its first public hearing on that occasion. She gave an address on "Farce" and repeated her speech at the Press Club on "The Glorification of the Crook in the Drama."

"See here" she said, after the meeting to a belated representative of the press who panted for information, "I don't start out to twig the whole performance. I was drawn into it by degrees."

LAURETTE TAYLOR,

Enjoying a Morning Promenade at San Diego, Cal.

"Did you do anything else, Miss Ives?" asked the note-taker after copying the Ives-dotted programme.

"Anything else?" Miss Ives stared at him. "Yes, you may say that I played a solo on a jews-harp."

Laurette Taylor is suffering from zoophilie. More strictly speaking she is enjoying it. No, dear child, it is nothing contagious nor fatal, but it is incurable. Moreover, a strange feature of the disorder is that nobody who has it wants to be cured. Zoophilie is the French name for a great affection for pets. Miss Taylor's takes the form of a joyous comradeship with her fellow actor, Michael, an Irish setter that played in Peg o' My Heart in Los Angeles, and that has journeyed from California to play the part in which a dozen New York canine actors failed at rehearsals.

Maude Odell, replying to a telephone suggestion from her manager, H. W. Savage, that she take her interesting and popular mother with her on tour, said: "I'd love to take Mumsey, but I can't afford it."

"Huh!" retorted Col. Savage, "how much money have you made by that speech?"

Helen Tyler, the dignified bachelor maid, who is an important factor in the American Play company, and who is a part owner of Within the Law, keeps a telephone beside her bed in her picturesque home on West Forty-third Street. She agrees that it is a luxury and time saver, but says it has its disadvantages. One night recently when she had composed herself for sleep after attending a premiere of an important play, and falling asleep with the schedule of a crowded to-morrow outlined in her busy brain, she half sprang from bed at the shriek of the phone. A moonbeam, stealing through a crack in the curtain, fell upon the face of the clock and told her it was three of the morning. Angrily the telephone jangled. Lifting the receiver she called with some asperity: "Well?"

"Hello!" bawled a basso profundo. Is Mr. Johnson there?"

"No," Miss Tyler banged down the receiver. "Mr. Johnson isn't here."

Theodore Roberts owns a well-grown and handsome collie which he named Frisco, because he bought him in San Francisco, but which he should have named Monte Cristo, because of the dog's poignant puppyhood. The collie was left in a canine boarding house where he lived in so small a kennel that he took his exercise by running in a circle. Since he was released from his incarceration and brought to New York, the dog, though he has all of Fifth Avenue and Central Park to roam, still runs in a circle, and the actor of radical roles is fast becoming a whirling dervish in his efforts to keep up with the lively beast when it is on the leash.

MATINEE GIRL.

STOCK *vs.* BROADWAY

PROMINENT STOCK ACTOR DRAWS THE DEADLY PARALLEL BETWEEN TWO EXPERIENCES

THEODORE FRIEBUS, late leading man of the Academy of Music, New York, and now filling the same position at the St. James, Boston, is credited with playing more roles than any stock actor; and in stating why he prefers stock Mr. Friebus told THE MIRROR:

"To give two performances a day, every day, week in and week out, month after month, for a whole year, with probably just one little week out of the bill, and to then start all over again the same incessant, tedious grind, is a task many of the profession run away from, and an undertaking at which the uninitiated marvel. The daily rehearsal at 9.30 A.M., which usually runs past 12 o'clock, and leaves very little time for luncheon; the necessity of being back in the theater at 1.30 to make up and dress for the two o'clock performance; the 7.30 call again for the same purpose; the costumer, the tailor, the wigmaker, the barber, the haberdasher, the old-clothes shop, and the studying of next week's part—are just a few of the things you have to attend to after your twelve or fourteen hours in the theater, to say nothing of an occasional meal and a few hours sleep.

"A great number of the better class of actors (and by better class I mean such who by virtue of their talents, good looks, special characteristics or reputation have succeeded in securing good engagements in New York or with a No. 1 road company) are prone to sneer at the stock actor—the actor who plays twice a day—and are often apt to be a little patronising. They will express their unstinted surprise at the other fellow's ability to stand the strain, and although they know better, will try and make him feel that he is in a class beneath the road player. A great number of the general public actually think that the stock actor is something beneath the road company actor; one who has not come to the front; one who is struggling for recognition, and working 'cheap' while anxiously awaiting his chance for a New York hearing.

THEODORE FRIEBUS,

A Popular Stock Actor, Who Declares Twice-a-Day Has Advantages Over the Great White Way.

"For the enlightenment of both these deluded classes I give the following table:

"In a New York road company, the uncertainty of success of new plays; six weeks' rehearsals, without pay; play failure; out of a job; begin all over again.

"Brain-stagnating effect of a one-part season.

"The roadplayer's weeks of bad hotels, and months of one night stands, bringing on indigestion, dyspepsia, and nervous debility.

"From town to town, like an outcast, with never a familiar face.

"In New York, small salary for the honor (?) of being on Broadway.

"On the road, most of your salary for sleepers and exhorbitant hotels, long train jumps, nights without sleep and days without dinner.

"In a stock company:

"Forty to fifty weeks constant employment with interesting and inspiring variety of a weekly change; a home; regular and well-prepared meals; a host of friends; twice the money and a bank account.

"Furthermore, the majority of Broadway actors today have graduated from stock. The entire Little Women cast, save Alice Brady, have all had long stock experience. The same may be said of Little Miss Brown. Our best actors are graduates from stock: Dorothy Donnelly, Blanche Bates, Frances Starr, Frank Gillmore, George Le Guere, and hosts of others have risen from stocks in New York. Watch the stock actor.

CHAMBERLAIN BROWN.

PERSONAL

GATES.—Emma Lucy Gates is one of the talented American prima donnas who are recognised abroad. A Salt Lake City girl, she was two years a member of the Royal Opera in Berlin, then transferred to the Cassel Opera, where she sang the leading roles last year. She was the only lady member of the cast in

EMMA LUCY GATES.

the opera, A Night in Granada, which the Kaiser himself chose for the big celebration in his honor on the night of Aug. 18, at his own opera house in Cassel. She was studying this part when stricken with illness, from which she has only just recovered, and had to telegraph a physician's certificate that she could not make the trip. She expects to resume her place at the head of the Cassel company by Christmas time.

SHAKESPEARE.—The sale of the Robert Hoe library at the Anderson auction rooms in New York reached nearly $2,000,000. The highest price paid for any single book was $7,300 for a Shakespeare first edition in poor condition, bought by George D. Smith.

BERNSTEIN.—Word has reached New York that Henri Bernstein, the playwright, is putting the finishing touches to his new play, Le Secret. Mme. Simone has accepted the leading role.

MATTHEWS.—Prof. Brander Matthews has an interesting article in the Christmas *Munsey* entitled, "Why are French Plays no Longer Popular in America?" The article forms a readable digest on the subject of adaptations, transposition of *locale*, etc., and a good general review of once popular plays and their history.

MINNIE HAUK NOT DEAD.

The report of the death of Minnie Hauk, the prima donna, which was published throughout the country last week, is denied in a cable dispatch to the New York *Herald* by her husband, Baron von Hesse-Wartegg. He cables from Luserne that he is in receipt of cables expressing the deepest grief and sympathy and of telegraphic money orders for flowers from all over America.

This is very flattering, he says, but he fails to understand the object, for he has lost none of his family. Mme. Minnie Hauk is in excellent health.

Minne Hauk was born in New York City in 1852, of a German father, and an American mother. At the age of twelve she made her debut in La Sonnambula, at the Academy of Music here, and soon after in the same year sang at Covent Garden, London, following this engagement with others in Holland and Russia. After that she sang in Vienna and Berlin. In Berlin she became so popular that she was engaged to remain in that city for three years, 1874-77. She was first heard in this country in the role of Carmen, which Bizet, the composer of the opera, acclaimed as his ideal conception.

In 1881 she married the Baron Ernest von Hesse-Wastegg, explorer and author on many books on Asia and the Orient.

ONE MAN FOR SIXTY.

IT is becoming a habit with many in the audiences at the Century Theater to stay after each performance of The Daughter of Heaven to inquire how one man produces the effect of a complete symphony orchestra from a single key-board, and the mechanical construction of the instrument which enables him to do so. There is Chinese music in The Daughter of Heaven, there are selections from the opera and Anitra's dance by Grieg during the intermissions, there is a stirring exit and triumphal march, all sounding as if played by a full orchestra and all, as a matter of fact, played by one man, Frank R. White. At the big benefit performance of the Women's Titanic Memorial Committee at the Century Theater, Dec. 6, when there will be everything from grand opera, ballet dancing and choral singing to vaudeville and "funny business," Mr. White will be the sole musician. He says that he needs nothing more than his one instrument for the whole performance.

Now the unusual mechanical device whereby all these various orchestral effects are produced is not, frankly, perfect. When one hears it played for the first time it sounds something like a highly flexible and subdued organ with clarinet, castanets and bass drum accompaniment. Its resemblance to the sound of full orchestra, as played by the deft hand of Mr. White is striking. Furthermore, certain tonal colors and combinations of sound can be produced on it which it is quite impossible for an orchestra to produce. If letters to the daily press concerning the instrument are any criterion of interest, certainly it deserves a short descriptive article.

Everything is brought under the control of a single musician. On one keyboard the "wood wind" stops are grouped. On another keyboard the "brass," on another the basses—and so on. All the connections are made through a flexible electric cable about the thickness of one's wrist.

The electric contacts are made between rubbing surfaces of pure silver. By use of this metal, absolute reliability is secured.

FRANK R. WHITE,
Genius of the Unit Orchestra.

The keyboard is fitted with double touch by means of which the performer can (by a firmer pressure upon any or all of the keys) produce accents or melody. The tones are produced from bells, tubes, reeds, gongs, plates, drums and unusually formed organ pipes. All of the tone families are enclosed in boxes or chambers having adjustable openings.

But it is really Mr. White who is the genius of this remarkable instrument at the Century. Long training and discipline in the playing and conducting of actual orchestras has made him quick to appreciate the possibilities of his mechanical orchestra. He has musical imagination and he is constantly devising new effects.

"By selecting certain tonal colors and combining them with others," says Mr. White, "for example, by fusing a certain quality of oboe tone with a certain shading of violin color, I can create effects quite beyond the range of the ordinary orchestra. The Chinese music which I play during the performance of The Daughter of Heaven could not be played by any American or European band. Pierre Loti confessed to me that he was agreeably surprised at the manner in which this instrument preserved the Chinese atmosphere for his play. Certainly I find it fascinating to practise upon."

And, seemingly, quite a few people have found it fascinating to listen to.

PROMINENT CRITICS

Albert Pulvermacher, the well-known dramatic critic of the New York *Staats-Zeitung*, was born in Bromberg, Germany, forty-six years ago. After graduating from the gymnasium of his home town, in 1884, he joined the small army of medical students at the Berlin University. Even as a boy of nineteen

ALBERT PULVERMACHER,
Dramatic Critic of the New York *Staats Zeitung*.

he earned an occasional penny by writing for the German papers and periodicals all kinds of essay and short stories. Literary work gave a rather dry aspect to his endeavor in the "sawbone" line. He therefore made a lightning change to the so-called "philosophical faculty" of Leipsig University, where he found a more congenial atmosphere in the lecture rooms of the expounders of metaphysics, history and modern literature.

He had been more or less familiar with these topics before, having a native German capacity of devouring books of every description. He continued his literary studies in Paris and Berlin, where in 1889 he became a disciple of the literary coterie which was then known as the "youngest Germany."

He was one of the student mob which fought the now historical first night battle for the recognition of Gerhart Hauptmann when the first effort of the German poet (who lately received a Nobel prize) was first produced at the "Freie Bühne."

In 1890 he became the amanuensis of the famous philosopher, Max Nordau, in Paris, corresponding at the same time for German newspapers. Two years later he came to the United States, where he took one of the editorial desks of the Pittsburgh *Volksblatt*. Fifteen years ago, he joined the editorial staff of the *Staats-Zeitung*, and for nearly fourteen years he has been the dramatic critic of this foremost German-American daily.

His forceful and brilliant style of writing in the dramatic columns of the *Staats* is recognised by the linguists among the English writing critical fraternity of New York. James Huneker especially has quoted the signed independent and interesting opinions of his erudite German confrère extensively. Dramatic criticism in the *Staats-Zeitung* is read by many non-German readers. With the German papers in the Fatherland Mr. Pulvermacher has remained in touch for twenty years, contributing articles on the stage in America.

His reviews of the leading Broadway attractions are as exhaustive as any appearing in the American dailies.

NEW TRAVELOGUIST.

Mr. W. F. Thomas, one of America's least known, but perhaps most widely travelled travelogueists, announces his first series of travel lecturing tours. His tour will be under the management of Mr. S. S. Breese Stevens, who was for a long time associated with Burton Holmes and afterwards managed and exploited Dwight Elmendorf. Mr. Thomas will open the present season in New Orleans, and will appear at Carnegie Hall, New York, in the latter part of April.

BRUIN AND "THE MILLION."

Progressive Advertising Methods in Chicago by Pooton Starts Something.

James Pooton, once secretary of the late Ward McAllister, but now enjoying the distinction of promoting publicity for The Million, availed himself of the latitude his chief, Col. Henry W. Savage, allowed him in employing highly original, not to say ultra-sensational methods of achieving results, in the interest of big business, for the attraction.

And here Mr. Pooton manifested the versatility of a real genius. In addition to the usual, and conventional, facilities of printers ink, he conceived, and executed a novel and genuine coup—novel at any rate, for Chicago, if not for the Rocky Mountain territory or the Russian Steppes. He would acquire a bear—not a Teddy bear, to be carried within tenderly folded arms, but a sure enough wild denizen of the forest. The beast was secured and properly coached in his duties, as sandwich man, decorated with banners in true sandwich style and sent forth upon the high and by-ways of the windy metropolis, to proclaim the merits of The Million and its portrayers. In order that the sandwich bear should not lose itself in the bewildering mazes of Chicago's teeming thoroughfares, a real live Italian monitor was provided to guide it over its itinerary.

An hour later the guide returned to the Olympic, where the company was billed, alone and distracted, in the care of a guardian of the peace. The latter recited: Item, one runaway on Clark Street, one upsetting of an apple-stand in Wabash Avenue, one riot in Adams Street, biting out a chunk of tire of an automobile.

To placate an outraged community it was found necessary to distribute free passes liberally, and the intervention of influential friends, only, saved Mr. Pooton from direst consequences. But he has a bear left on his hands, and not knowing how to dispose of him, since no one wants him (circuses having gone into Winter quarters), the bear has turned into an "elephant."

Meantime the sorry beast is on his brilliant exploiter's hands, stowed away in the alley back of the theater, where he is obliged to look after his physical wants, in person—even to the bath; for, according to George Kingsbury, Harry Ridings and Drury Underwood, it outrivals the aromatic Chicago River in perfuming its environment.

Wherefor Amy Leslie, of the Chicago *News*, says of the play, in true Chicagoesqueness, "It is a bear."

HAMMERSTEIN'S STRING OF OPERA HOUSES.

Great Impresario Busy Creating a National Movement.

On the 15th of the month Oscar Hammerstein visited Buffalo. He was entertained by a coterie of prominent citizens, all opera enthusiasts, at the Buffalo Club. The purpose of the meeting was, of course, to discuss the opera house planned by him for Buffalo, one of a string, contemplated by the doughty impresario, in the principal cities of the union.

Mr. Hammerstein informed his hosts that the house, planned for their city, would cost $700,000, requiring a plot of land 125 feet frontage and 225 feet depth. There would also be needed a loan of $350,000.

Dr. Charles Cary, Dr. Roswell Park, John F. McDonald, Thomas J. Overturf and Andrew Langdon were named a committee to consider the advisability of negotiating the loan for the project.

Evidently Mr. Hammerstein's tremendous project is no irridescent dream, and things once formulated, in the dynamic mind of the greatest builder of theaters and opera houses, of all ages, soon crystallize into material shapes.

GEO. PRIMROSE CELEBRATES BIRTHDAY.

A dinner given on the stage of the American Music Hall, Chicago, in celebration of George Primrose's birthday by the members of the Primrose and Dockstaeder Minstrel company, marked the passing of the sixtieth milestone of the veteran burnt cork performer. Telegrams of congratulations and felicitations were received from friends throughout the country.

Mr. Primrose has seen forty years of activity on the minstrel stage.

TRENTINI TO APPEAR AT LYRIC.

Emma Trentini in The Firefly, will be the next attraction at the Lyric Theater, following the engagement of William Faversham in Julius Caesar. Otto Hauerbach, librettist of The Three Twins, and Mme. Sherry, is responsible for the book and lyrics, while Rudolf Friml is the composer. She will be supported by Roy Atwell, Audrey Maple, Craig Campbell, Melville Stewart, Henry Vogel, Katherine Stewart, Ruby Norton, Sammy Lee and Vera De Rosa.

STILL ANOTHER THEATER FOR NEW YORK.

William G. I. Roeder, consulting engineer and architect, is preparing plans for a two story vaudeville theater, to seat 2,100 persons on the site of the present Jackson Democratic Club, on the west side of Boston Road, between 167th and 168th Streets. The plot is 171 feet front and 165 feet deep. The buildings will cost about $95,000.

SUMMONED TO PARENT'S BEDSIDE.

Elmer B. Harris, Dramatist, at Stricken Parent's Home in California.

A special from San Francisco states that Elmer B. Harris, the author of The Trial Marriage and His Neighbor's Wife, had reached the bedside of his stricken father, E. A. Harris, of Oakland, Cal., last week.

It is Harris's first visit to his former home in over five years. He is prominently known in the bay cities, having graduated from the University of California with the class of 1898 and later was a member of the faculty of the University. His summons home came most untimely, he having just put on his latest play, The Trial Marriage, at the Hudson Street Theater, with Helen Ware as the star. Harris is the author of a large number of plays, but is best known through His Neighbor's Wife, which Edna Goodrich, one of Nat Goodwin's many wives, starred in for several months.

Mr. Harris is the guest of his sister, Mrs. Lillian Harris Coffin in San Francisco, where his stay will be indefinite, as the elder Harris's recovery is esteemed extremely doubtful.

COURT THINKS "DEAD DUCK" LIBELOUS.

Justice Seabury Refuses to Dismiss Suit of Oscar Hammerstein Against Felice Lyne.

The action for $100,000 for libel was before Justice Seabury on the 16th of the month.

Miss Lyne was Mr. Hammerstein's London prima donna soprano. She indulged in some uncomplimentary comment against the impresario, saying among other things, that he was a "dead duck" as concerns London. She demurred to the complaint and was of the opinion that there was not sufficient ground for a cause of action, and asked dismissal because "dead duck" was not libelous.

Justice Seabury, however, differed with the songstress, opining the contrary, and refused to dismiss the suit. He also imposed $10 costs for argument on the demurrer, but gave the prima donna permission to file a new answer.

MLLE. LANTELINE'S GEMS SOLD.

The jewels of Mlle. Lanteline, the famous and beautiful French actress, who so mysteriously disappeared from a pleasure yacht on the Rhine, July 24, 1911, were offered at auction sale, in Paris, and brought a total amount of $34,873. One pearl necklace alone was sold for $15,000. Other articles, consisting of rare porcelains, brought an additional $3,810, making a total amount of $38,683.

Mlle. Lanteline was the wife of Mr. Alfred Chas. Edwards, the English multi-millionaire proprietor of *Le Matin*. She was the daughter of a Parisian janitor, and became very successful as a comedienne. Her death has been enshrouded in mystery. On the night of Dec. 22, last her tomb was desecrated, and it was believed that burglars were implicated. However, a valuable necklace of pearls, which enveloped the throat of the corpse, was left untouched.

ROMANTIC MARRIAGE OF ACTRESS.

Mary Mersch, an actress, was married in Stamford, Conn., on the nineteenth of the month, to William J. Bricher, who came all the way from Los Angeles, Cal., where he owns a large ranch. Miss Mersch is twenty-seven and pretty; Mr. Bricher is forty-three and wealthy, but does not look it. A good augury.

Miss Mersch and her intended were accompanied by her sister, Mary, also an actress, who appeared in a recent New York production. Asked why they came to Stamford to have the knot tied the bride replied, "just to lend romance to the event," but what this was she would not tell. They returned to New York and are contemplating a European trip.

MR. AMES'S INNOVATION.

Mr. Winthrop Ames, manager of the Little Theater, announces that, beginning with Nov. 30, he will give Saturday morning performances at that house. Snow White and the Seven Dwarfs will be offered at 11 o'clock each Saturday, making six performances of the fairy play during the week. That hour was selected in order to allow the performance of Anatol, the regular evening bill, on Saturdays' matinees as usual.

BIGELOW'S ESTATE $8,902.

Charles A. Bigelow, the comedian, who died on March 12, left an estate of $4,161. He had some $8,902 when he died, but debts reduced this sum. His possessions included bonds of the Lambs Club worth $2,113, a mortgage bond of the Manhasset Bay Yacht Club worth $510, and bank deposits of $219.04. All his property was left to his widow, Mrs. Valeria Bigelow.

NEW AMERICAN PIANIST.

John Thompson, a young American pianist, was heard for the first time at Aeolian Hall in this city last Wednesday. Mr. Thompson is a Pennsylvanian who, after pursuing his musical studies in this country, spent two years in Europe for finishing instructions. His playing was creditable.

THE ANNUAL NUMBER

OF

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MATRIMONIAL SNARL IN COURT.

Actor Seeks Annulment from Wife He Won as Prize in Stage Wedding.

When the company, of which Walter Dawkins—stage name Geo. X. Williams—stranded somewhere down in Texas, the management conceived a brilliant idea which should draw a capacity house. It advertised offering a bride, and a prize, and George, who had all day long been busy trying to obliterate his professional ill luck by circulating among the illuminated resorts of the lively Texas town, finally espied the tempting offer of a twenty-five dollar prize and a bride.

Flora Mitchell—than whom, according to George, there was no better Topsy ever, and who could make a lightning change from that to Eliza—and who also endured the pangs of unpaid salaries, agreed to enter into partnership with George for the twenty-five dollar prize, and the two claimants were sealed unto each other (for life) upon the stage, before a large and enthusiastic audience. Indeed, the announced event, with the pressure lent by a brass band of six pieces, which also played the Mendelssohn Wedding March, brought out the entire population.

The conjugal joy lasted just three weeks, when the bridal pair separated. When next he saw his wife, several years later, she told George that she had obtained a divorce somewhere in the wide West, and he believed her. Wherefore he got busy and married Camille de Montreville next. Then he discovered that he had really never been divorced from Flora, which makes him contrite and repentant, and he wants to know if he cannot be unmarried from Camille.

Justice Clark, of the Queens County Supreme Court, is holding the matter under advisement. Camille de Montreville-Dawkins is opposing the action. She says George is not acting in good faith and therefore not entitled to an annulment.

LAURENCE IRVING IN CONTROVERSY

Tells How He Resented the Snobbish Sneer of His Father from a Public-Schoolboy Snob.

Caste distinction created a lively discussion recently in England, which the so-called public schools appear to encourage, since, as a rule, they are accessible to sons of wealthy and aristocratic parents only.

Laurence Irving has taken a hand in the debate and contributed pertinently to it. The occasion was the unveiling of a tablet to his father's memory, affixed to the home in Bristol, where Sir Henry Irving lived as a boy.

"I shall never forget," said Mr. Irving, "when, at the tender age of ten, I became a student at Mariborough College, the astonishment and dismay with which I found out that the boys regarded with undisguised contempt the occupation which had already rendered my father one of England's most celebrated sons.

"But I did not entirely bow my head before the verdict of the boys at Mariborough College. I caused the blood to flow from the nose of the overweening son of an apothecary named Nicholson."

ARTHUR DONALDSON BACK.

Arthur Donaldson, singer and comedian, the original Prince of Pilsen, has returned to this country from his old home in Stockholm, Sweden, where he played a season's engagement, in his native tongue, at a leading theater.

Mr. Donaldson says he enjoyed his visit to his native land, and his reception there, very much, but his return to his adopted country more. He did some very important work in moving pictures while in Europe, and expects to identify himself with this work over here.

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Cripple Creek, Colorado.

CHORUS MAN AFTER $50,000.

Mrs. Amy Crocker-Gouraud Sued by Actor Son-in-Law for Alienation.

One night lately, Louis Hooper slipped into the Lamb's Club with two bags in hand, got his mail and slipped out again. Meantime the town was being searched over for Walter Morgan Russell. This, of itself, would not mean anything especially, but for the fact that Louis Hooper—such was the young man's stage name, while a member of the original Florodoro Sextette—had filed a summons, in a $50,000 action, for alleged alienation of his wife's affection, against Amy Crocker, the ofttimes married and ever talked about California heiress. And this disclosed the fact that Hooper's real name is Walter Russell, and that Mrs. Amy Crocker-Ashe-Gillig-Gouraud's daughter is Mrs. Russell; Gladys Ashe-Gouraud-Russell, and not Hooper.

At one time Mrs. Amy Crocker Gourad's daughter Gladys, was also her sister-in-law. Gladys is the daughter of Amy Crocker's first husband, R. Porter Ashe, a Kentucky horseman, with whom she eloped when seventeen. Amy Crocker divorced Ashe in a few years and married Henry M. Gillig, the yachtsman. In 1901 she divorced Gillig to marry Jackson Gouraud, globe-trotter and boulevardier, who died in New York in 1910.

Gladys Ashe was married to Powers Gouraud until she fell in love with Hooper, at that time in the Florodoro chorus.

OPERA SINGER KILLS HIMSELF.

Paola Anselini, thirty-eight, married, a native of Parma, Italy, and a bass singer in the Boston Opera company chorus, shot himself through the head at his room, 285 Northampton Street, and died at 4 p. m. at the Grace Hospital, to which he had been taken. He left a wife and four children in Parma, Italy, and had only come to this country from there in October, when he took his position with the opera company.

No reason is known for his act of self shooting.

ASKS FOR DIVORCE.

May De Sousa is in the divorce courts. She began suit against her husband, E. A. Haines, of Rochester, N. Y., through her attorneys in London. She is now traveling in South Africa.

WILL MARRY TO-MORROW

And Thereafter Blanche Bates Will Dwell in a Home Near the Rockies.

Some may still hear ringing in their ears Blanche Bates' plaintive, yearning voice, as she expresses her longing for "My Beautiful Sierras," in The Girl of the Golden West.

Although she was born in California, it now seems more probable that her appeal for the Sierras will not be realized, but that she will pass her future in a home of her own in the shadows of the Rocky Mountains, for to-morrow Miss Bates becomes the wife of George Creel, editorial writer on the *Rocky Mountain News*, Denver.

The marriage will take place at the country home of the bride in Ossining, N. Y. This home, which is celebrated for its beauty and splendor, will be the scene of a brilliant house party, made up of fifty of the most brilliant theatrical and literary lights in the country.

The best man will be Judge Ben B. Lindsey, probably the most celebrated judge in the West, and he will be surrounded by a flock of other "best men," including Wylie Creel, Harvey O'Higgins and Brand Whitlock. Mrs. Rupert Hughes, the wife of the playwright and magazine writer, will attend the bride.

The couple expect to leave directly after the ceremony for Porto Rico, Cuba and Panama, eventually returning to Colorado, where they will make their home.

This final announcement of the marriage disposes of a number of rumors that a marriage had taken place some time ago.

Miss Bates has been in New York for some time, and has been a conspicuous figure at several recent first nights. She occupied a box with a party of friends at the opening of Rupert Hughes's comedy, What Ails You? where the interest of the audience was fairly divided between her and the stage, many supposing that one of the gentlemen in the party was the elect of her heart. She afterwards laughingly denied the impeachment and burst into a volley of admiring expletives about her intended.

The marriage attracts special attention because of the question involved as to her future on the stage. She has long been one of David Belasco's principal and most popular stars. She was the first to appear in the role of Madame Butterfly, when Belasco evolved that now famous drama from the short magazine story of John Luther Long. She was also the star of The Darling of the Gods and "the girl" in The Girl of the Golden West, which, too has been turned into opera.

Her marriage is expected to put an end to her theatrical career, which will be widely regretted. She is a delightful comedienne and particularly happy in strong, robust roles. Her democratic ways on and off the stage have given her a large circle of friends. THE MIRROR wishes her the best.

SHOW GIRL FINED AND JAILED.

Mabel Spencer, Driven to Extremes, Collides with Cruel California Justice.

How hard driven, for want of six dollars, wherewith to purchase a pair of silk tights, the most essential, if not important, of her professional equipment, Mabel Spencer, show girl, was, is deduced from the proceedings in an Alameda County court of justice, where Judge John J. de Haven sentenced the unfortunate young woman to thirty days in jail and imposed additionally a fine of $100 upon her.

Miss Spencer had pleaded guilty to sending nude pictures of herself through the mails, the photographs having been mailed to the manager of the Empress Theater, Salt Lake City, from whom she was seeking an engagement in a swimming act. The pictures showed the actress in various poses in the nude. After viewing the pictures the court asked if Miss Spencer had anything to say. In explanation the show girl said that she was without money and needed employment to keep her from starving. If she had had means, Miss Spencer insisted, she would have purchased silk tights, such as are worn by vaudeville swimming actresses.

The judge passed sentence without comment on the story.

CALIFORNIA MUSICAL HISTORY.

Mrs. Margaret B. Alverson, Old Singer, to Issue Notable Work.

OAKLAND, CAL. (*Special*).—Mrs. Margaret Blake Alverson, aged seventy-five, probably the oldest singer in the State, has just completed at her home, 1429 First Avenue, her book of the musical history of California, on which she has been at work for the last two years. The book will be off the press early in December.

Mrs. Alverson has lived in California since 1852. Her father, Rev. Henry Kroh, was a pioneer minister. The Kroh sisters were the first to introduce music into Stockton and, as a token of regard, the men of Stockton made up a purse and sent for a piano, which made the trip by way of the Horn and was installed in Stockton.

Mrs. Alverson was a resident of San Francisco in the "sixties." She sang during the Civil War at benefits for the Union soldiers and has no stauncher friends than the Grand Army of the Republic veterans.

MISS MATTHISON FOR "THE SPY."

Charles Frohman has engaged Edith Wynne Matthison, formerly of the New Theater, for the chief part in Henry Kistemackers's play, The Spy. This will be Miss Matthison's first return to Mr. Frohman's management since 1903, when she and her husband, G. Rann Kennedy, were first brought to America by Mr. Frohman.

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INVENTS PANIC BOLT.

Cleveland Stage Carpenter Adds to List of Safety Appliances.

CLEVELAND, O. (*Special*).—What building inspectors and fire wardens have pronounced one of the most perfect panic bolts for fire exits yet invented has been designed and put in use by George H. Stanbridge, 7514 Cornelia Avenue N. E., carpenter for the Star Theater.

Chief Wallace, of the fire department, visited the theater where Stanbridge has several of the bolts in use, and inspected their working. He indorsed the invention heartily.

"It is one of the best I have seen," said Chief Wallace. "The fact that the bolt is released simply by walking against the door is an excellent feature."

"What makes it unique is the fact that a person cannot get against the door without opening it," said Stanbridge. "It does not have to be explained, and a crowd trying to get out will not have to stop while someone pulls a lever or releases a catch."

Stanbridge has applied for patent rights, and calls the invention the Stanfert panic bolt. Several theaters and factories will install the new device as soon as it is on the market.

PERCIVAL KNIGHT INJURED.

"Quaker Girl" Leading Man Has Collar Bone Broken in Automobile Smash-Up.

A serious automobile accident in Lynnfield, Mass., brought about by the colliding of three different machines resulted in injury of three persons, among whom was Percival Knight, leading man of the Quaker Girl. The others were Dr. and Mrs. Koch, of the Hotel Westminster, Boston.

In one of the cars was Thomas B. Lothian, manager of the Colonial Theater, Boston. Mr. Lothian escaped injuries. Mr. Knight's collar-bone was broken.

One of the cars was badly injured, and the other two entirely demolished.

THE DEATH OF W. S. PENLEY IN ENGLAND.

The sad news of the death of William Sidney Penley in England, on Nov. 11, will be received with regret by the theatergoing public at large, and by numerous actors, now in America, who for years were associated with him in his own companies.

He was the original in Charley's Aunt. Among other parts he created were the Rev. Robert Spaulding, in C. H. Hawtrey's version of The Private Secretary; Low Markam, in A Little Ray of Sunshine, and Ledeknir Asken, in Uncles and Aunts. Penley retired practically from the stage in 1901. He has a son, Fred Penley, an actor.

KLAW AND ERLANGER GET "NARRENTANZ."

Contracts were signed by Messrs. Klaw and Erlanger and Mr. Hans Bartsch, the agent for the Munich company controlling the rights of Leo Birenski's Narrentanz (Folly). The play was successfully produced here last week, at the Irving Place Theater. The scenes are laid in Russia and tell in a very comic vein the story of a self-instituted revolution by the governor of one of the Russian provinces.

BILLIE BURKE TO CONTINUE.

Owing to the great success of Billie Burke in Mind the Paint Girl, her manager, Chas. Frohman, has canceled all out-of-town dates up to Jan. 6. This will enable Miss Burke to continue her run at the Lyceum through the holidays, and close her season in New York, Jan. 5.

FRANK HARRIS COMING HERE.

Arnold Daly Secures Shakespearean Scholar to Lecture on This Side.

Frank Harris, English writer, Shakespearean scholar and lecturer, arrived in New York on the liner George Washington, Sunday, Nov. 24, under the aegis of Arnold Daly, and will offer his first of seven literary lectures on Dec. 1, at the Lyceum Theater. The remainder of the series will be delivered Dec. 4, 8, 11, 15, 18 and 22, and with the exception of one, be delivered at Cooper Union, all will be delivered at the Lyceum. Other lectures will be given by Mr. Harris in Boston, Philadelphia, Baltimore and Washington.

The subjects which Mr. Harris has chosen are these: "Shakespeare as Friend and Lover," "Shakespeare's Teaching and the Modern Spirit, With Glances at Blake, Wordsworth, Emerson and Browning," "The Fiction of To-day: The Romance Writer and Realist, With Examples from the Works of Some Masters of the Craft," "Restatement of Moral Values, Christianity Versus Individualism — Nietzsche," "The Artist and the Millionaire: The Man of Science and the Critic," "The Rhythm of Things and the Future of Man," with some new short stories, and "England and America: Religion and Practice." The order of these lectures has not as yet been fixed by Mr. Daly.

Mr. Harris is no stranger in this country. He came over here at the age of fifteen, attended a Western university and practiced law in Kansas. He has been editor of *Vanity Fair*, the *Fortnightly Review*, the *Saturday Review* and was founder and editor of the *Candid Friend*. Among his best known works are "The Elder Conklin," "Montes and the Matador," "The Bomb," "The Man Shakespeare," "The Women of Shakespeare" and two plays, Mr. and Mrs. Daventry, and Shakespeare.

Mr. Harris's work is acclaimed by English writers and critics. His story "Montes" was pronounced the best short story in English, by Arnold Bennett, in the *New Age*, and his "The Bomb," he later on compared to Tolstoy's "Ivan Ilyitah," and declared it to be a "shining distinction."

FAIRY PLAYS FOR CHRISTMAS.

Four Distinctly Imaginative Plays and "Mrs Xmas Angel" During Holidays.

If New York theatrical managers carry out their present plans, neither children nor grown-ups will want for plays that appeal to the imagination this Yule-tide season. In addition to Mrs. Xmas Angel, in which the children of the play talk with loving faith of fairies that visit the earth "in strange forms," there are four distinctively imaginative plays planned for New York's entertainment during the holidays.

Snow White, with Marguerite Clark and the Seven Dwarfs, will continue to delight the kiddies every afternoon at the Little Theater. So popular has this fairy play become that Winthrop Ames announces he will give performances on Saturday mornings as long as the play remains in New York. George Tyler has not definitely decided, but he also expects to mount a fairy play for the new children's theater on the Century roof which is now almost completed. Peter Pan, with Maude Adams, of course, will return to the Empire for a brief holiday season.

A Good Little Devil, the fairy play by Madame Rostand and her son, is not a play especially for children, although it will probably appeal to them. It is a mature and highly imaginative and poetic drama. A false impression has been current that A Good Little Devil is a children's play.

Mrs. Xmas Angel, reviewed elsewhere in this issue of THE MIRROR, has been so successful at special matinees at the Hudson that it will be transferred to some other theater for evening performances.

ENGLISH ACTOR TO PLAY HERE.

Norman McKinnett Joins Winthrop Ames's Forces.

Norman McKinnett, a well-known English actor, has been engaged by Winthrop Ames to play a limited engagement in New York, and probably other cities, during the present season. This will be Mr. McKinnett's first appearance on this side of the Atlantic.

His best known role in England is that of Lear, in which he was first seen at the Haymarket Theater, London, in 1909. For the last year he has been appearing in Rutherford and Son, in London. He was a member of Sir Herbert Tree's company at His Majesty's for three seasons, and then appeared with Sir Henry Irving as Nello della Pietri, in Dante.

Among the roles he has played in recent years are the Rev. James Mavor Morell in Candida, Simon Kriliett in The Shulamite, John Anthony in Strife, Philip Wycherly in Irene Wycherly, Sir Felix Janion in The Earth, and Sir Robert Fyffe in A Butterfly on the Wheel.

MRS. BOOTH TARKINGTON REWEDS.

Mrs. Louise Fletcher Tarkington, divorced wife of Booth Tarkington, author and playwright, is to marry Alfred W. Markham, prominent in club circles in Indianapolis.

Mrs. Tarkington obtained her divorce a year ago. Booth Tarkington recently married Mrs. Temple Robinson, former wife of the English playwright, at Dayton, O.

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BRUIN AND "THE MILLION."

Progressive Advertising Methods in Chicago by Pooton Starts Something.

James Pooton, once secretary of the late Ward McAllister, but now enjoying the distinction of promoting publicity for The Million, availed himself of the latitude his chief, Col. Henry W. Savage, allowed him in employing highly original, not to say ultra-sensational methods of achieving results, in the interest of big business, for the attraction.

And here Mr. Pooton manifested the versatility of a real genius. In addition to the usual, and conventional, facilities of printers ink, he conceived, and executed a novel and genuine coup—novel at any rate, for Chicago, if not for the Rocky Mountain territory or the Russian Steppes. He would acquire a bear—not a Teddy bear, to be carried within tenderly folded arms, but a sure enough wild denizen of the forest. The beast was secured and properly coached in his duties, as sandwich man, decorated with banners in true sandwich style and sent forth upon the high and by-ways of the windy metropolis, to proclaim the merits of The Million and its portrayers. In order that the sandwich bear should not lose itself in the bewildering mazes of Chicago's teeming thoroughfares, a real live Italian monitor was provided to guide it over its itinerary.

An hour later the guide returned to the Olympic, where the company was billed, alone and distracted, in the care of a guardian of the peace. The latter recited: Item, one runaway on Clark Street, one upsetting of an apple-stand in Wabash Avenue, one riot in Adams Street, biting out a chunk of tire of an automobile.

To placate an outraged community it was found necessary to distribute free passes liberally, and the intervention of influential friends, only, saved Mr. Pooton from direst consequences. But he has a bear left on his hands, and not knowing how to dispose of him, since no one wants him (circuses having gone into Winter quarters), the bear has turned into an "elephant."

Meantime the sorry beast is on his brilliant exploiter's hands, stowed away in the alley back of the theater, where he is obliged to look after his physical wants, in person—even to the bath; for, according to George Kingsbury, Harry Ridings and Drury Underwood, it outrivals the aromatic Chicago River in perfuming its environment.

Wherefor Amy Leslie, of the Chicago *News*, says of the play, in true Chicagoesqueness, "It is a bear."

HAMMERSTEIN'S STRING OF OPERA HOUSES.

Great Impresario Busy Creating a National Movement.

On the 15th of the month Oscar Hammerstein visited Buffalo. He was entertained by a coterie of prominent citizens, all opera enthusiasts, at the Buffalo Club. The purpose of the meeting was, of course, to discuss the opera house planned by him for Buffalo, one of a string, contemplated by the doughty impresario, in the principal cities of the union.

Mr. Hammerstein informed his hosts that the house, planned for their city, would cost $700,000, requiring a plot of land 125 feet frontage and 225 feet depth. There would also be needed a loan of $350,000.

Dr. Charles Cary, Dr. Roswell Park, John F. McDonald, Thomas J. Overturf and Andrew Langdon were named a committee to consider the advisability of negotiating the loan for the project.

Evidently Mr. Hammerstein's tremendous project is no irridescent dream, and things once formulated, in the dynamic mind of the greatest builder of theaters and opera houses, of all ages, soon crystallize into material shapes.

GEO. PRIMROSE CELEBRATES BIRTHDAY.

A dinner given on the stage of the American Music Hall, Chicago, in celebration of George Primrose's birthday by the members of the Primrose and Dockstaeder Minstrel company, marked the passing of the sixtieth milestone of the veteran burnt cork performer. Telegrams of congratulations and felicitations were received from friends throughout the country.

Mr. Primrose has seen forty years of activity on the minstrel stage.

TRENTINI TO APPEAR AT LYRIC.

Emma Trentini in The Firefly, will be the next attraction at the Lyric Theater, following the engagement of William Faversham in Julius Caesar. Otto Hauerbach, librettist of The Three Twins, and Mme. Sherry, is responsible for the book and lyrics, while Rudolf Friml is the composer. She will be supported by Roy Atwell, Audrey Maple, Craig Campbell, Melville Stewart, Henry Vogel, Katherine Stewart, Ruby Norton, Sammy Lee and Vera De Rosa.

STILL ANOTHER THEATER FOR NEW YORK.

William G. I. Roeder, consulting engineer and architect, is preparing plans for a two story vaudeville theater, to seat 2,100 persons on the site of the present Jackson Democratic Club, on the west side of Boston Road, between 167th and 168th Streets. The plot is 171 feet front and 165 feet deep. The buildings will cost about $95,000.

SUMMONED TO PARENT'S BEDSIDE.

Elmer B. Harris, Dramatist, at Stricken Parent's Home in California.

A special from San Francisco states that Elmer B. Harris, the author of The Trial Marriage and His Neighbor's Wife, had reached the bedside of his stricken father, E. A. Harris, of Oakland, Cal., last week.

It is Harris's first visit to his former home in over five years. He is prominently known in the bay cities, having graduated from the University of California with the class of 1898 and later was a member of the faculty of the University. His summons home came most untimely, he having just put on his latest play, The Trial Marriage, at the Hudson Street Theater, with Helen Ware as the star. Harris is the author of a large number of plays, but is best known through His Neighbor's Wife, which Edna Goodrich, one of Nat Goodwin's many wives, starred in for several months.

Mr. Harris is the guest of his sister, Mrs. Lillian Harris Coffin in San Francisco, where his stay will be indefinite, as the elder Harris's recovery is esteemed extremely doubtful.

COURT THINKS "DEAD DUCK" LIBELOUS.

Justice Seabury Refuses to Dismiss Suit of Oscar Hammerstein Against Felice Lyne.

The action for $100,000 for libel was before Justice Seabury on the 16th of the month.

Miss Lyne was Mr. Hammerstein's London prima donna soprano. She indulged in some uncomplimentary comment against the impresario, saying among other things, that he was a "dead duck" as concerns London. She demurred to the complaint and was of the opinion that there was not sufficient ground for a cause of action, and asked dismissal because "dead duck" was not libelous.

Justice Seabury, however, differed with the songstress, opining the contrary, and refused to dismiss the suit. He also imposed $10 costs for argument on the demurrer, but gave the prima donna permission to file a new answer.

MLLE. LANTELINE'S GEMS SOLD.

The jewels of Mlle. Lanteline, the famous and beautiful French actress, who so mysteriously disappeared from a pleasure yacht on the Rhine, July 24, 1911, were offered at auction sale in Paris, and brought a total amount of $34,873. One pearl necklace alone was sold for $15,000. Other articles, consisting of rare porcelains, brought an additional $3,810, making a total amount of $38,683.

Mlle. Lanteline was the wife of Mr. Alfred Chas. Edwards, the English multi-millionaire proprietor of *Le Matin*. She was the daughter of a Parisian janitor, and became very successful as a comedienne. Her death has been enshrouded in mystery. On the night of Dec. 22, last her tomb was desecrated, and it was believed that burglars were implicated. However, a valuable necklace of pearls, which enveloped the throat of the corpse, was left untouched.

ROMANTIC MARRIAGE OF ACTRESS.

Mary Mersch, an actress, was married in Stamford, Conn., on the nineteenth of the month, to William J. Bricher, who came all the way from Los Angeles, Cal., where he owns a large ranch. Miss Mersch is twenty-seven and pretty; Mr. Bricher is forty-three and wealthy, but does not look it. A good augury.

Miss Mersch and her intended were accompanied by her sister, Mary, also an actress, who appeared in a recent New York production. Asked why they came to Stamford to have the knot tied the bride replied, "just to lend romance to the event," but what this was she would not tell. They returned to New York and are contemplating a European trip.

MR. AMES'S INNOVATION.

Mr. Winthrop Ames, manager of the Little Theater, announces that, beginning with Nov. 30, he will give Saturday morning performances at that house. Snow White and the Seven Dwarfs will be offered at 11 o'clock each Saturday, making six performances of the fairy play during the week. That hour was selected in order to allow the performance of Anatol, the regular evening bill, on Saturdays' matinees as usual.

BIGELOW'S ESTATE $8,902.

Charles A. Bigelow, the comedian, who died on March 12, left an estate of $4,161. He had some $8,902 when he died, but debts reduced this sum. His possessions included bonds of the Lambs Club worth $2,113, a mortgage bond of the Manhasset Bay Yacht Club worth $510, and bank deposits of $219.04. All his property was left to his widow, Mrs. Valeria Bigelow.

NEW AMERICAN PIANIST.

John Thompson, a young American pianist, was heard for the first time at Aeolian Hall in this city last Wednesday. Mr. Thompson is a Pennsylvanian who, after pursuing his musical studies in this country, spent two years in Europe for finishing instructions. His playing was creditable.

THE ANNUAL NUMBER

OF

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MATRIMONIAL SNARL IN COURT.

Actor Seeks Annullment from Wife He Won as Prize in Stage Wedding.

When the company, of which Walter Dawkins—stage name Geo. X. Williams—stranded somewhere down in Texas, the management conceived a brilliant idea which should draw a capacity house. It advertised offering a bride, and a prize, and George, who had all day long been busy trying to obliterate his professional ill luck by circulating among the illuminated resorts of the lively Texas town, finally espied the tempting offer of a twenty-five dollar prize and a bride.

Flora Mitchell—than whom, according to George, there was no better Topsy ever, and who could make a lightning change from that to Eliza—and who also endured the pangs of unpaid salaries, agreed to enter into partnership with George for the twenty-five dollar prize, and the two claimants were sealed unto each other (for life) upon the stage, before a large and enthusiastic audience. Indeed, the announced event, with the pressure lent by a brass band of six pieces, which also played the Mendelssohn Wedding March, brought out the entire population.

The conjugal joy lasted just three weeks, when the bridal pair separated. When next he saw his wife, several years later, she told George that she had obtained a divorce somewhere in the wide West, and he believed her. Wherefore he got busy and married Camille de Montreville next. Then he discovered that he had really never been divorced from Flora, which makes him contrite and repentant, and he wants to know if he cannot be unmarried from Camille.

Justice Clark, of the Queens County Supreme Court, is holding the matter under advisement. Camille de Montreville-Dawkins is opposing the action. She says George is not acting in good faith and therefore not entitled to an annulment.

LAURENCE IRVING IN CONTROVERSY

Tells How He Resented the Snobbish Sneer of His Father from a Public-Schoolboy Snob.

Caste distinction created a lively discussion recently in England, which the so-called public schools appear to encourage, since, as a rule, they are accessible to sons of wealthy and aristocratic parents only.

Laurence Irving has taken a hand in the debate and contributed pertinently to it. The occasion was the unveiling of a tablet to his father's memory, affixed to the home in Bristol, where Sir Henry Irving lived as a boy.

"I shall never forget," said Mr. Irving, "when, at the tender age of ten, I became a student at Marlborough College, the astonishment and dismay with which I found out that the boys regarded with undisguised contempt the occupation which had already rendered my father one of England's most celebrated sons.

"But I did not entirely bow my head before the verdict of the boys at Marlborough College. I caused the blood to flow from the nose of the overweening son of an apothecary named Nicholson."

ARTHUR DONALDSON BACK.

Arthur Donaldson, singer and comedian, the original Prince of Pilsen, has returned to this country from his old home in Stockholm, Sweden, where he played a season's engagement, in his native tongue, at a leading theater.

Mr. Donaldson says he enjoyed his visit to his native land, and his reception there, very much, but his return to his adopted country more. He did some very important work in moving pictures while in Europe, and expects to identify himself with this work over here.

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CHORUS MAN AFTER $50,000.

Mrs. Amy Crocker-Gouraud Sued by Actor Son-in-Law for Alienation.

One night lately, Louis Hooper slipped into the Lamb's Club with two bags in hand, got his mail and slipped out again. Meantime the town was being searched over for Walter Morgan Russell. This, of itself, would not mean anything especially, but for the fact that Louis Hooper—such was the young man's stage name, while a member of the original Florodoro Sextette—had filed a summons, in a $50,000 action, for alleged alienation of his wife's affection, against Amy Crocker, the ofttimes married and ever talked about California heiress. And this disclosed the fact that Hooper's real name is Walter Russell, and that Mrs. Amy Crocker-Ashe-Gillig-Gouraud's daughter is Mrs. Russell; Gladys Ashe-Gouraud-Russell, and not Hooper.

At one time Mrs. Amy Crocker Gourad's daughter Gladys, was also her sister-in-law. Gladys is the daughter of Amy Crocker's first husband, R. Porter Ashe, a Kentucky horseman, with whom she eloped when seventeen. Amy Crocker divorced Ashe in a few years and married Henry M. Gillig, the yachtsman. In 1901 she divorced Gillig to marry Jackson Gouraud, globe-trotter and boulevardier, who died in New York in 1910.

Gladys Ashe was married to Powars Gouraud until she fell in love with Hooper, at that time in the Florodoro chorus.

OPERA SINGER KILLS HIMSELF.

Paola Anselini, thirty-eight, married, a native of Parma, Italy, and a bass singer in the Boston Opera company chorus, shot himself through the head at his room, 235 Northampton Street, and died at 4 p. m. at the Grace Hospital, to which he had been taken. He left a wife and four children in Parma, Italy, and had only come to this country from there in October, when he took his position with the opera company.

No reason is known for his act of self shooting.

ASKS FOR DIVORCE.

May De Sousa is in the divorce courts. She began suit against her husband, E. A. Haines, of Rochester, N. Y., through her attorneys in London. She is now traveling in South Africa.

WILL MARRY TO-MORROW

And Thereafter Blanche Bates Will Dwell in a Home Near the Rockies.

Some may still hear ringing in their ears Blanche Bates' plaintive, yearning voice, as she expresses her longing for "My Beautiful Sierras," in The Girl of the Golden West.

Although she was born in California, it now seems more probable that her appeal for the Sierras will not be realized, but that she will pass her future in a home of her own in the shadows of the Rocky Mountains, for to-morrow Miss Bates becomes the wife of George Creel, editorial writer on the *Rocky Mountain News*, Denver.

The marriage will take place at the country home of the bride in Ossining, N. Y. This home, which is celebrated for its beauty and splendor, will be the scene of a brilliant house party, made up of fifty of the most brilliant theatrical and literary lights in the country.

The best man will be Judge Ben B. Lindsey, probably the most celebrated judge in the West, and he will be surrounded by a flock of other "best men," including Wylie Creel, Harvey O'Higgins and Brand Whitlock. Mrs. Rupert Hughes, the wife of the playwright and magazine writer, will attend the bride.

The couple expect to leave directly after the ceremony for Porto Rico, Cuba and Panama, eventually returning to Colorado, where they will make their home.

This final announcement of the marriage disposes of a number of rumors that a marriage had taken place some time ago.

Miss Bates has been in New York for some time, and has been a conspicuous figure at several recent first nights. She occupied a box with a party of friends at the opening of Rupert Hughes's comedy, What Ails You? where the interest of the audience was fairly divided between her and the stage, many supposing that one of the gentlemen in the party was the elect of her heart. She afterwards laughingly denied the impeachment and burst into a volley of admiring expletives about her intended.

The marriage attracts special attention because of the question involved as to her future on the stage. She has long been one of David Belasco's principal and most popular stars. She was the first to appear in the role of Madame Butterfly, when Belasco evolved that now famous drama from the short magazine story of John Luther Long. She was also the star of The Darling of the Gods and "the girl" in The Girl of the Golden West, which, too has been turned into opera.

Her marriage is expected to put an end to her theatrical career, which will be widely regretted. She is a delightful comedienne and particularly happy in strong, robust roles. Her democratic ways on and off the stage have given her a large circle of friends. THE MIRROR wishes her the best.

SHOW GIRL FINED AND JAILED.

Mabel Spencer, Driven to Extremes, Collides with Cruel California Justice.

How hard driven, for want of six dollars, wherewith to purchase a pair of silk tights, the most essential, if not important, of her professional equipment, Mabel Spencer, show girl, was, is deduced from the proceedings in an Alameda County court of justice, where Judge John J. de Haven sentenced the unfortunate young woman to thirty days in jail and imposed additionally a fine of $100 upon her.

Miss Spencer had pleaded guilty to sending nude pictures of herself through the mails, the photographs having been mailed to the manager of the Empress Theater, Salt Lake City, from whom she was seeking an engagement in a swimming act. The pictures showed the actress in various poses in the nude. After viewing the pictures the court asked if Miss Spencer had anything to say. In explanation the show girl said that she was without money and needed employment to keep her from starving. If she had had means, Miss Spencer insisted, she would have purchased silk tights, such as are worn by vaudeville swimming actresses.

The judge passed sentence without comment on the story.

CALIFORNIA MUSICAL HISTORY.

Mrs. Margaret B. Alverson, Old Singer, to Issue Notable Work.

OAKLAND, CAL. (*Special*).—Mrs. Margaret Blake Alverson, aged seventy-five, probably the oldest singer in the State, has just completed at her home, 1429 First Avenue, her book of the musical history of California, on which she has been at work for the last two years. The book will be off the press early in December.

Mrs. Alverson has lived in California since 1852. Her father, Rev. Henry Kroh, was a pioneer minister. The Kroh sisters were the first to introduce music into Stockton and, as a token of regard, the men of Stockton made up a purse and sent for a piano, which made the trip by way of the Horn and was installed in Stockton.

Mrs. Alverson was a resident of San Francisco in the "sixties." She sang during the Civil War at benefits for the Union soldiers and has no staunchier friends than the Grand Army of the Republic veterans.

MISS MATTHISON FOR "THE SPY."

Charles Frohman has engaged Edith Wynne Matthison, formerly of the New Theater, for the chief part in Henry Kistemackers's play, The Spy. This will be Miss Matthison's first return to Mr. Frohman's management since 1903, when she and her husband, G. Rann Kennedy, were first brought to America by Mr. Frohman.

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INVENTS PANIC BOLT.

Cleveland Stage Carpenter Adds to List of Safety Appliances.

CLEVELAND, O. (*Special*).—What building inspectors and fire wardens have pronounced one of the most perfect panic bolts for fire exits yet invented has been designed and put in use by George H. Stanbridge, 7514 Cornelia Avenue N. E., carpenter for the Star Theater.

Chief Wallace, of the fire department, visited the theater where Stanbridge has several of the bolts in use, and inspected their working. He indorsed the invention heartily.

"It is one of the best I have seen," said Chief Wallace. "The fact that the bolt is released simply by walking against the door is an excellent feature."

"What makes it unique is the fact that a person cannot get against the door without opening it," said Stanbridge. "It does not have to be explained, and a crowd trying to get out will not have to stop while someone pulls a lever or releases a catch."

Stanbridge has applied for patent rights, and calls the invention the Stanfert panic bolt. Several theaters and factories will install the new device as soon as it is on the market.

PERCIVAL KNIGHT INJURED.

"Quaker Girl" Leading Man Has Collar Bone Broken in Automobile Smash-Up.

A serious automobile accident in Lynnfield, Mass., brought about by the colliding of three different machines resulted in injury of three persons, among whom was Percival Knight, leading man of the Quaker Girl. The others were Dr. and Mrs. Koch, of the Hotel Westminster, Boston.

In one of the cars was Thomas B. Lothian, manager of the Colonial Theater, Boston. Mr. Lothian escaped injuries. Mr. Knight's collar-bone was broken.

One of the cars was badly injured, and the other two entirely demolished.

THE DEATH OF W. S. PENLEY IN ENGLAND.

The sad news of the death of William Sidney Penley in England, on Nov. 11, will be received with regret by the theatergoing public at large, and by numerous actors, now in America, who for years were associated with him in his own companies.

He was the original in Charley's Aunt. Among other parts he created were the Rev. Robert Spaulding, in C. H. Hawtrey's version of The Private Secretary; Low Markam, in A Little Ray of Sunshine, and Ledekair Asken, in Uncles and Aunts. Penley retired practically from the stage in 1901. He has a son, Fred Penley, an actor.

KLAW AND ERLANGER GET "NARRENTANZ."

Contracts were signed by Messrs. Klaw and Erlanger and Mr. Hans Bartsch, the agent for the Munich company controlling the rights of Leo Birenski's Narrentanz (Folly). The play was successfully produced here last week, at the Irving Place Theater. The scenes are laid in Russia and tell in a very comic vein the story of a self-instituted revolution by the governor of one of the Russian provinces.

BILLIE BURKE TO CONTINUE.

Owing to the great success of Billie Burke in Mind the Paint Girl, her manager, Chas. Frohman, has canceled all out-of-town dates up to Jan. 6. This will enable Miss Burke to continue her run at the Lyceum through the holidays, and close her season in New York, Jan. 5.

FRANK HARRIS COMING HERE.

Arnold Daly Secures Shakespearean Scholar to Lecture on This Side.

Frank Harris, English writer, Shakespearean scholar and lecturer, arrived in New York on the liner George Washington, Sunday, Nov. 24, under the aegis of Arnold Daly, and will offer his first of seven literary lectures on Dec. 1, at the Lyceum Theater. The remainder of the series will be delivered Dec. 4, 8, 11, 15, 18 and 22, and with the exception of one, be delivered at Cooper Union, all will be delivered at the Lyceum. Other lectures will be given by Mr. Harris in Boston, Philadelphia, Baltimore and Washington.

The subjects which Mr. Harris has chosen are these: "Shakespeare as Friend and Lover," "Shakespeare's Teaching and the Modern Spirit, With Glances at Blake, Wordsworth, Emerson and Browning," "The Fiction of To-day: The Romance Writer and Realist, With Examples from the Works of Some Masters of the Craft," "Restatement of Moral Values, Christianity Versus Individualism — Nietzsche," "The Artist and the Millionaire: The Man of Science and the Critic," "The Rhythm of Things and the Future of Man," with some new short stories, and "England and America: Religion and Practice." The order of these lectures has not as yet been fixed by Mr. Daly.

Mr. Harris is no stranger in this country. He came over here at the age of fifteen, attended a Western university and practiced law in Kansas. He has been editor of *Vanity Fair*, the *Fortnightly Review*, the *Saturday Review* and was founder and editor of the *Candid Friend*. Among his best known works are "The Elder Conklin," "Montes and the Matador," "The Bomb," "The Man Shakespeare," "The Women of Shakespeare" and two plays, Mr. and Mrs. Daventry, and Shakespeare.

Mr. Harris's work is acclaimed by English writers and critics. His story "Montes" was pronounced the best short story in English, by Arnold Bennett, in the *New Age*, and his "The Bomb," he later on compared to Tolstoy's "Ivan Ilyitsh," and declared it to be a "shining distinction."

FAIRY PLAYS FOR CHRISTMAS.

Four Distinctly Imaginative Plays and "Mrs Xmas Angel" During Holidays.

If New York theatrical managers carry out their present plans, neither children nor grown-ups will want for plays that appeal to the imagination this Yule-tide season. In addition to Mrs. Xmas Angel, in which the children of the play talk with loving faith of fairies that visit the earth "in strange forms," there are four distinctively imaginative plays planned for New York's entertainment during the holidays.

Snow White, with Marguerite Clark and the Seven Dwarfs, will continue to delight the kiddies every afternoon at the Little Theater. So popular has this fairy play become that Winthrop Ames announces he will give performances on Saturday mornings as long as the play remains in New York. George Tyler has not definitely decided, but he also expects to mount a fairy play for the new children's theater on the Century roof which is now almost completed. Peter Pan, with Maude Adams, of course, will return to the Empire for a brief holiday season.

A Good Little Devil, the fairy play by Madame Rostand and her son, is not a play especially for children, although it will probably appeal to them. It is a mature and highly imaginative and poetic drama. A false impression has been current that A Good Little Devil is a children's play.

Mrs. Xmas Angel, reviewed elsewhere in this issue of THE MIRROR, has been so successful at special matinees at the Hudson that it will be transferred to some other theater for evening performances.

ENGLISH ACTOR TO PLAY HERE.

Norman McKinnett Joins Winthrop Ames's Forces.

Norman McKinnett, a well-known English actor, has been engaged by Winthrop Ames to play a limited engagement in New York, and probably other cities, during the present season. This will be Mr. McKinnett's first appearance on this side of the Atlantic.

His best known role in England is that of Lear, in which he was first seen at the Haymarket Theater, London, in 1909. For the last year he has been appearing in Rutherford and Son, in London. He was a member of Sir Herbert Tree's company at His Majesty's for three seasons, and then appeared with Sir Henry Irving as Nello della Pietri, in Dante.

Among the roles he has played in recent years are the Rev. James Mavor Morell in Candida, Simon Kriliett in The Shulamite, John Anthony in Strife, Philip Wycherly in Irene Wycherly, Sir Felix Janion in The Earth, and Sir Robert Fyffe in A Butterfly on the Wheel.

MRS. BOOTH TARKINGTON REWEDS.

Mrs. Louise Fletcher Tarkington, divorced wife of Booth Tarkington, author and playwright, is to marry Alfred W. Markham, prominent in club circles in Indianapolis.

Mrs. Tarkington obtained her divorce a year ago. Booth Tarkington recently married Mrs. Temple Robinson, former wife of the English playwright, at Dayton, O.

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CRITIC AND PUBLIC.

In a conversation between a certain well-known actor and a theatrical critic the other day, the former defined a distinction by exclaiming: "The critic is not, after all, the public."

He was right, but there was an argument.

The critic contended that he and his kind represent the public.

He was right too.

The actor assumed that the routine of theater-going hardens the perceptive faculties, and repetition dulls the edge of enjoyment. The last and only appeal he thought, lay to the public. The public, not the critic, purchases the commodity which the theater offers. If the public is pleased, the end and purpose of a theatrical performance has been achieved, and there is no further object in discussing them. This is logical, no doubt.

The critic said if the public were the ultimate criterion, many artistic efforts would go unnoticed.

The failure of a play is not always a sign that it is bad, nor success that it is good, for the good is not always the best, and the bad is not always the worst.

The critic has nothing to do with weighing questions of success or failure. That is the function of the speculator. It is the critic's province to define values in a performance. The public may admire a painting which analysis proves to be artistically deficient. There are technical questions of drawing, color, and perspective to be considered.

There are flowers that please the eye but lack perfume, and there are flowers that possess both perfume and beauty. There is acting that brings into play the whole science of its art to produce verisimilitude, and yet lacks magnetism and sympathy, which is its perfume.

An analysis of a play or of a player's skill is not necessarily to censure or to praise. Actors protest against unfavorable criticism. A corpse probably would demur to dissection. Humanity derives some benefit from the disagreeable process.

It learns.

For a critic to say what he likes and dislikes is one thing, and to analyze what he sees, according to accepted principles of inductive criticism, is another. One method has no practical value, the other has.

If it were not so easy to fool the public, the medical quack and the lightning rod agent would have to go out of business, and few would take stock in a scheme to extract gold out of seawater.

The big market is always for mediocrity; and, notoriously, a lie travels a mile while the truth is putting on its boots. To quote Bret Harte:

Bean-pods rattle loudest when dry,
And you always wink with your weakest eye.

WASTE OF EFFORT.

MR. REGINALD DEKOVEN sometime ago offered $1,000 and other emoluments for a libretto which might prove acceptable to the DeKoven Opera Company. The latest announcement is that the company has examined ninety librettos, and not one of them has measured up to the standard expected. Mr. DEKOVEN is reported in despair over the situation, as the offer is about to expire.

Wouldn't it be well for the genial composer of Robin Hood to make his specifications clear as to the quality of libretto which might "measure up to the standard expected"?

Just what is expected of a librettist? Romance, comedy, farce, tragedy, comedy-tragedy, farce-comedy, romantic comedy, musical comedy, fairyland comedy or a musical cocktail? The field is wide.

Is it expected to measure up to the vocal requirements of a prima donna, and if so, what is her *forte*? Or is the book required for a comedian, and if so, what line of comedy?

There is often an obscurity of meaning about these indiscriminate offers, as though they were not seriously meant. If not, why raise hopes in the bosoms of ambitious young people, only to shatter them? If they are made for advertising purposes only—which THE MIRROR by no means contends in this instance—they are simply a cruel and indefensible method of propagandizing, which should be frowned upon by all decent people.

TWO VENDETTA OPERAS.

A Rome cable dispatch to the New York *Sun* reports the success of a Brooklyn soprano, Miss LAVA MACHAT, Nov. 9, in the first production of MARSICK'S one-act opera, The Corsican Vendetta, at the Adriano Theater.

Aside from the local interest attaching to the event, this will be interesting information to M. IRENÈE BERGÈ, of New York, who has composed a successful one-act lyric drama which has been produced in this country, dealing with a vendetta, and entitled Corsica. The similarity of names will likely give rise to a controversy should MARSICK'S work come to the United States.

ON THE RIALTO

I have a very interesting little note from Mr. Faversham which I will print:

I want to refer to a little paragraph at the top of your editorial page, under the heading of "On the Rialto." The writer says he is very surprised to hear the word "statue" pronounced "statua," and more so as I was the one who offended most. Then the writer says, "could it be possible that we could confront him with some authority, or must we conclude that the actors do not know any better." We don't have to confront him with any authority, but the natural authority of English blank verse. How can you obtain the beat, unless you say "statua" in the line, "Even at the base of Pompey's statua?" You lose the meter if you don't do so, and it is written that way, and spelled that way, if your writer will look up his Shakespeare. Now, Decius, in the scene in Caesar's house, speaks of "statue," because it fits the meter in the line, "Your statue spouting blood from many pipes."

I dislike very much to write letters to the newspaper about a thing like this, but it seems to me that you would welcome this little note from me on the subject.

I do welcome Mr. Faversham's reply, for I think intelligent controversy benefits the stage, and I am of the rash opinion that an actor has as good right to criticise a critic as a critic has to criticise an actor. If actors would defend themselves more openly than they commonly do, they would command more respect as men of ideas as well as mere mechanical interpreters.

As regards the question in dispute, if Mr. Faversham will consult a reprint of the folio of 1623, the first collected print of Shakespeare's works, he will find the word in the line quoted, *"statua."* To this form Collier and Knight adhere; but other modern editors make it *statua*, to eke out the meter of the five-footed iambic. Mr. Faversham thus has good authority for saying *statua*, though marked obsolete in the dictionaries and sounding dangerously like *stature*.

♠

I see by a Chicago dispatch that trouble has started in the Chicago Federation of Labor because of the discovery that some violinists in the Musicians' Union were playing old "Cremona" violins instead of violins with union labels on them. Complaint was sent in by the instrument makers' union; which impels me to remark in no spirit of detraction that the United States will be a bad place to live in if it should be discovered that Christopher Columbus was not stamped with a union label.

♠

An assiduous reader of my column, signing G. Allen, breaks a lance in behalf of Miss Frances Starr as to my comments on the doubt expressed by that estimable young actress regarding Edwin Booth and Lawrence Barrett. Thus, G. Allen says:

Miss Starr's comment is verified by authoritative critics and judicious theatergoers. A few excerpts of critics who have seen Booth and Barrett many times: "It is Booth's classic head and handsome face which is the cause of his popularity. The majority do not love him for his art, which has many defects. He is an ordinary actor in all roles but one. It is in Richelieu that he is superb," etc—From a contemporary critic. A present-day authority says: "Booth's nature was sweet, his character noble. If judged by this, he would have been a great actor. It is a mystery to me why Booth's name should be immortalized in Hamlet. In this role, more than in any other, he displayed the greatest faults and inexcusable omissions. He persisted in using wrong emphasis, mispronouncing words, although he had played the part of Hamlet for years. He acted Hamlet slovenly." This suffices just to show you that Miss Starr is not the only one in her verdict. Five critics say of Barrett as a stuttering, boisterous actor, lacking entirely in art.

Authority must be respected, as they are thinkers and analysts of dramatic art; whereas mere opinion is fleeting, and judges by likes and dislikes, which does not make or mar an actor nor a play. Mere opinion does not establish an actor. Tribunal has sway over the rank of an actor.

I am not surprised to hear of these anonymous opinions concerning Mr. Booth. The woods are full of authorities, and sometimes authorities differ. Mr. George Bernard Shaw does not think well of Mr. Shakespeare. It is hard on the Bard of Avon, of course, but he still thrones in almost solitary grandeur. The great Council of State didn't think much of Columbus's discovery of America, but I am reliably informed that it has not materially injured the navigator's reputation. Neither will some fugitive critics dim the luster of Edwin Booth's reputation because of their disbelief in his genius. There were many who thought Wagner a crazy musician. In the wake of greatness always trails the small fry with a genius for belittling merit, and where malice fails, ignorance steps in to fill the gap.

♠

John E. Kellerd's revival of Shakespearean plays and William Faversham's magnificent production of Julius Caesar recall the naive but searching criticism of a shop-girl at a revival of Hamlet at the Castle Square Theater in Boston not so long ago.

The scene was the bed-room chamber of the Queen; Hamlet had just stabbed Polonius behind the arras.

"Oh!" exclaimed this little shop-girl gleefully, "he's pinked Foxy Grandpa!"

And the professional reviewer who was with me had to admit this spontaneous criticism of Polonius was quite as shrewd and illuminating as any which he had read in his bulky variorum.

♠

Says the London *Referee:* "American plays are being given just now at so many of our theaters that our dramatists will begin to wish that Christopher Columbus had never discovered America." By the same token, the Lambs' Club and the Players wish the British actors would stop discovering America.

♠

William J. Kelly, the popular and handsome Broadway leading man, is now in Salt Lake City, where he figures as the stellar head of the Colonial Stock company.

Zion's fair daughters will soon convert the manly player into a matinee idol and —dare we give utterance to the thought?— the handsome thespian may not find the Beauties on the shores of the great salt inland sea quite innocuous, and we all know the danger which lies herein; for the way to the hearts and possession of these, in plurality, is made easy by established canons in the capital of the Church of Latter-Day-Saints.

Meanwhile we trust that Mr. Kelly's season in Salt Lake, where he had not been seen for eleven years, will prove pleasant and profitable, and that he may return to shores of the classic Harlem un-Mormonised.

♠

An esteemed Chicago correspondent modestly writes to know if I will do him "the favor of advising him how many stars there are on the American stage, and name them in the order of their importance." I might reduce the stars on the American stage to a mathematical basis, but as for naming them "in the order of their importance——"

Well!

H'm! Haw! Ahem!

No.

On reflection I'd rather not. I am not an astrologer, but I can read the answer in the stars if I should happen to get an asterisk confounded with a fixed planet.

♠

I sincerely rejoiced when I heard that my likable confrere, Glenmore Davis, had been appointed dramatic critic of the New York *Press*, and pained to learn that his tenure of office was so brief. Glenmore started in with all the bravado of fiery adolescence to beat the theatrical petticoat with his little pen. The result was not altogether to the liking of a theatrical management, and as the *Press* has just come out of one embroglio with a large producing firm, it was disinclined, so soon, to plunge headfirst into another. The upshot is that the city editor of the *Press* is now the regular critic of the paper.

NEW PLAY PLEASES LONDON.

Stanley Loughton, author of Hindle Wakes, which the Shuberts and Brady are to produce in New York, is responsible for another play, entitled The Younger Generation, which was given Nov. 19, at the Haymarket Theater. It is described a delightful and well-constructed satirical comedy, full of rich humor, which kept the audience laughing throughout.

THE CALLBOY

LILLIE'S LIPS.

I could not say that Lillie's lips
Would say the word
That might be of all brightest tips
The best I'd heard,
And yet don't mind what else I've heard—
Good things or tips—
I've still to hear that final word
From Lillie's lips.

I make no secret of the thing—
I love her so—
Most anything she cares to sing
Is sure to go;
I'm trusting that some time, somehow
Her will just slips,
And I'll be granted anyhow
Just Lillie's lips.

It is interesting to learn from published statements that certain New York managers have become convinced of the advisability of employing female press agents. The specially inspiriting aspect of the announcement is that it masquerades as a novelty. The writer does not pretend to know how many years ago women first tackled press agents' work, but he does know, positively, of one instance that is a matter of at least nineteen years back. The radiantly lovely Belle Archer, long since deceased, had been playing the lead to Nat C. Goodwin in the original production of Augustus Thomas's In Missoura during the World's Fair in Chicago, but, taking ill, was unable to appear in the initial New York performance of the play. Convalescing, she returned to the metropolis and met here the late Carrie Turner, who, along with Harry St. Maur, was going to tour in The Crust of Society. It occurred to Miss Turner that Miss Archer, who could write almost as beautifully as she could look, would make an ideal advance press representative, and it was arranged that she should undertake the job.

The result was electrical. The company opened up-State with the glorious Miss Archer seven days ahead and she continued on the assignment for just about two weeks. The rustic editors, accustomed to encounter the rank and file of regulation masculine advance agents, were quite pardonably overcome upon receiving a call from a young woman whose beauty had made her an international celebrity. And so they said in their papers. The discerning journals, whose province it is to cultivate the minds of the northern counties, devoted columns to enlarging upon the loveliness of the advance agent and almost entirely forgot to mention anything about the attraction. Thus it befell that the adorable Miss Archer did not continue long as Miss Turner's herald.

Speaking of Belle Archer awakens many memories of a character as sweetly beautiful as were her face and form. I might write pages of personal recollections of how she actually "went about doing good." One little episode comes to mind of a time when she had been featured for a season in one of the late Charles H. Hoyt's farces. It had been duly proclaimed that the tour would close on a certain date, and everybody prepared to hustle for home after that night's performance. Arriving at the theater on that evening, Miss Archer read with interest this announcement on the callboard:

The company will play another performance tomorrow evening at M——, N. Y., for the benefit of the management.

Proceeding to her dressing-room, the lovely star sent for her manager, a gentleman who subsequently waxed exceeding prosperous before his death.

"What is all this I read on the callboard?" enquired the actress.

"Yes—that's right, Miss Archer," said the manager. "We give one more performance to-morrow night."

"Well, how are you going to do it?" she asked.

"Why, of course, you know," he explained, "we pay all expenses and——"

"I comprehend," she interrupted, "but you evade the question. How do you expect to give a performance without me?"

"Oh, but surely you wouldn't refuse to play just once more," he gasped, "for the benefit of the management."

"Now, look here," responded Miss Archer. "I've been working for the benefit of the management for forty and odd weeks and so have the rest of the company. If you think you can go on in my part to-morrow night and can induce the others to assist you, go ahead. But I don't play—that's settled. And you will call the company together before the curtain goes up to-night and tell them so."

The "benefit" was never played.

While at Youngstown, O., recently, Billy B. Van, starring in A Lucky Hoodoo, suddenly developed musical aspirations and undertook to learn to play the slide-trombone. Borrowing an old horn from the "prop" room of the theater, and a book of studies from the trombonist of the local orchestra, Mr. Van repaired to his room at the Tod House and started on the scale. He had blown scarcely a half-dozen notes when the proprietor of the house came up and ordered him to cut off the tumult or leave the hotel. Mr. Van laid down his trombone in disgust, muttering that an actor never did have any chance to develop musical talent. News of his unappreciated efforts reached the theater, however, and when he reported for the evening performance, and was greeted with "Well, Billy, how are you coming on with the trombone?" he slammed the door of his dressing-room. Thus, perhaps, was another Arthur Pryor discouraged at the very outset of his artistic career. THE CALLBOY.

EDITOR'S LETTER BOX

(No replies by mail. No attention paid to anonymous, impertinent, or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.)

NEW YORK, Nov. 22, 1912.

C. B. W., Philadelphia, Pa.—Joseph Callahan was not Henry Lee's successor. Mr. Callahan presented his protean act as early as 1887, at Minneapolis, Minn. He has changed the title from Great Men Past and Present, to Leaves from History, in which he appeared at the Garden Theater, Kansas City, Mo., last week.

Livonia R. Kay, Watseka, Ill.—Regret we cannot refer you to any magazine articles on Winchell Smith and his play, The Only Son.

M. B. G., Baltimore, Md.—Lyn Harding is now in Chicago with David Belasco's production, Years of Discretion.

N. H. B., Brooklyn, N. Y.—Dorothy Donnelly is at present with The Garden of Allah company. See Dates Ahead.

M. White, Montreal, Can. — Margaret Illington was divorced from Daniel Frohman at Reno, Nev., Nov. 10, 1909.

A. E. Williams, Washington, D. C.—If Julian Eltinge was quietly married he did not let us into the secret, so we can't say.

C. E. W., Cincinnati, O.—Elsie Janis made her first appearance on the stage at Columbus, O., Dec. 24, 1897, in The Charity Ball; made her first New York appearance at the Casino Theater Roof Garden, June, 1900, under the name of Little Elsie. She continued in vaudeville for several seasons, and in 1904 appeared in The Belle of New York, followed by engagements with Jack and the Beanstalk, The Fortune Teller, The Little Duchess, When We Were Forty-One, The Vanderbilt Cup, The Hoyden, The Fair Co-Ed, The Slim Princess, A Star for a Night, and is now appearing in New York in The Lady of the Slipper.

S. L. F.—Emma Trentini began to sing small parts in opera, at the age of sixteen. For the next four years she sang important roles in Italian opera, after which she sang under Oscar Hammerstein's management for six years. She is now appearing in The Firefly

A. C. Reoder, Boston.—We cannot answer your question. Write to the *Woman's Home Companion*.

Beulah Truitt, Dexter, Mo.—The Nest Egg was produced in New York, Nov. 22, 1910, and reviewed in THE MIRROR of Nov. 30. A scene from the play was in the issue of Dec. 7, 1910.

B. L. Hulshring, Portland, Ore.—An account of Blanche Ring's marriage to Charles Winninger appeared in THE MIRROR dated Nov. 20, 1912.

INFORMATION WANTED.

Editor DRAMATIC MIRROR:

SIR.—Having read in this week's MIRROR the death notice of Helen C. Harrington in St. Louis, will you kindly print in next week's MIRROR if this is the Helen Harrington that played in stock company at Proctor's, Montreal, Canada, in 1902, and if not what city she is now in. Thanking you in advance.

Yours truly,
H. M. WEBSTER.

NEW YORK CITY, Nov. 17, 1912.

"THE MIRROR'S" LETTER SERVICE.

Editor DRAMATIC MIRROR:

SIR.—I thank you so much for your kindness in forwarding my registered letter. THE MIRROR'S letter service is a great convenience to players, and I take this opportunity of expressing my appreciation of this department. HONORE C. CONNETTE.

BUTLER, PA.

QUICK RETURNS THROUGH "THE MIRROR."

Editor DRAMATIC MIRROR:

SIR.—It may interest you to know that I already have returns from the card in THE MIRROR. MAUDE LEONE.

LOS ANGELES, CAL.

THE STORY OF OLD GROUSE IN THE GUN ROOM.

Editor DRAMATIC MIRROR:

SIR.—In an issue during this week of the New York *Times*, the famous critic, John Corbin, spoke of a recent revival—much heralded—of She Stoops to Conquer, in which the story of Old Grouse was related on the stage.

I tried to persuade the *Times* to get Mr. Corbin to tell us that story; as the actors for one hundred and thirty-nine years have been dying to know it. To the readers of all the news that's fit to print, John C. may feel bashful; but I don't think he need be over-squeamish to us. Can you, sir, persuade him to tell the story to, say the Matinee Girl, and then we may get it with a soupcon of paprika. If it's as funny as it always seems to be to old Mr. Hardcastle and his servants, it's a pity the public and the actors should continue to be deprived of it for another century.

Yours, expectantly,
BEN GEST.

NEW YORK, Nov. 15, 1912.

PRAISE FOR MR. FAVERSHAM.

Editor DRAMATIC MIRROR:

SIR.—I've been a constant reader of THE MIRROR for six years, and after reading Mr. Faversham's review on American Actor-managers in last week's edition of THE DRAMATIC MIRROR, and witnessing a performance of his wonderful production of Julius Caesar, I can't refrain from saying a few words of admiration. Such a production has not been seen on our stage in years, and places Mr. Faversham foremost of American Actor-managers. We should have no cause to worry over the decline of the drama if some of our actors would follow Mr. Faversham's lead and become actor-managers.

One great thing, outside of the artistic, that this production shows, is that an actor can be a manager too, if he so wills it.

All students of the drama and the theatergoing public should see this magnificent production, and we of the profession owe Mr. Faversham a debt of thanks for his successful efforts in lifting the drama to a higher level.

I think this production places him on the same footing as the great English actor manager, Sir Herbert Beerbohm Tree.

Success to Mr. Faversham, and may he give the stage many similar revivals of the plays of the immortal bard.

Yours, very sincerely,
LESLIE AUSTEN.

THANKS HER FRIENDS.

Editor DRAMATIC MIRROR:

SIR.—I was called to my home, in Chicago, by a telegram, last week, owing to the sudden illness of my dear mother, from a stroke of apoplexy and paralysis. I arrived in time to have her die in my arms. The funeral will take place Sunday at Chicago. Monday I gave a dress rehearsal, at the Harris Theater, and opened on Tuesday at the same theater, with Laurence Eyre's new piece, Mrs. Xmas Angel. I wish to thank the professional people, through your valuable paper, for the beautiful flowers, letters and telegrams of sympathy they sent me in my great bereavement. Thanking you in advance for the courtesy, I am,

Sincerely yours,
NELLIE FILLMORE.
(MRS. XMAS ANGEL CO.).

BERLIN'S NEW VAUDEVILLE HOUSE.

The Theater Gross is the newest playhouse in Berlin, and with the opening of its doors, on the night of the 15th, vaudeville moved into the West End residential section of the German capital. The space on which this theater stands is part of the big zoological exhibition buildings. High-class variety will be the specialty of Manager Ludwig Rosenfeld. A local musical review, by Berlin's well-known humorists, Gustave Kadelburg and Leon Leipziger, the score by Jean Gilbert, preceded the vaudeville section of the bill. The West End has long since lost its character as a strictly residential quarter and is now almost as gay by night as the Friedrichstrasse, so that the Theater Gross-Berlin's rather remote location is not likely to operate against its success.

DRAMATIC CRITIC'S NEW PLAY

Earl Derr Biggers, well remembered in Boston as the dramatic critic of the *Traveller*, and as a writer of short stories, is to have his comedy, If You're Only Human, produced at the Plymouth, for a single performance, Monday afternoon, Dec. 2, to enable New York managers to see the piece. The William Parke players, of the Municipal Theater at Pittsfield, will furnish the company. Among them will be George Hassell and others well known and popular in Boston.

SMOKING AT WEBERFIELDS'S.

After much doubt as to the smoking privilege in their New Music Hall, Messrs. Weber and Fields decided that the public should be the jury to pronounce a verdict. The result of over 1,000 letters, most of which indicated objection to smoking on the orchestra floor, but favored it up-stairs, caused the plan, which permits smoking in the boxes, to be adopted.

GEORGE MARION DANGEROUSLY ILL.

George Marion, who is serving a life sentence in the Eastern Penitentiary, for the murder of his wife, is reported to be dangerously ill, and the doctors are unable to say whether he will recover. Two operations were performed, but their results are still doubtful. He is the victim of tubercular trouble.

PHILIP LEIGH AT PROSPECT.

Philip Leigh, the popular juvenile man of Cecil Spooner's company, opened in the same position at the Prospect Theater Monday, as the boy in The New Sin.

THE PUBLICITY MEN.

Mr. Fulton, who is one of the best known of New York publicity men, will be back at his old desk in the Globe Theater within a fortnight, directing the publicity work for Charles Dillingham. Meanwhile the amiable Mr. Klein is filling his place.

Lee Parvin, advance agent of The Red Rose company, will be connected with Chester Park, Cincinnati, next Summer.

Ben H. Atwell, publicity man for Comstock and Gest, hit upon a sensible and novel scheme for heralding the coming of The Whip to the Manhattan Opera House last Friday evening. He had sent to all the newspaper offices a neat and handy pamphlet, called Who's Who in The Whip, which contains brief biographical sketches of all the members of the cast. Not only are the careers interestingly written, but the arrangement of the pamphlet makes it invaluable for reference. Among the people whose life stories Mr. Atwell gives are John Halliday, Lumsden Hare, Marie Illington, Herbert Jarman, Evelyn Kerry, Ambrose Manning, Willie Nott, Horace Pollock, John Shine, and Dion Titheradge.

It is reported that Arthur Hopkins has engaged R. C. McCullough as general press representative for his legitimate enterprises. Mr. Hopkins has for several years been doing independent writing under the name of Campbell McCullough.

Mrs. Myrtle Comstock, widow of Alexander Comstock, is to lead the Lewis Waller-Madge Titheridge tour of A Butterfly on the Wheel, the Shuberts announce. This seems to be in line with the general tendency of the Shuberts this year to engage women as advance agents. Nellie Revell, it will be remembered, did unusually good work at the head of The Social Whirl.

Leander Richardson is proudly displaying a press-notice sheet of Little Women, which eclipses in size even the press-notice sheet of Bought and Paid For which William A. Brady put out last year. The caption head of the notice proclaims the fact that "not one word or syllable in these criticisms has been altered or eliminated," something, it can be truly said, no other press-notice sheet has been able to boast of. The full reviews of all the New York and Brooklyn daily newspapers, as well as the criticisms from *Life* and *Collier's*, are printed on the sheet, together with attractive pictures from the play itself. The big sheets will be framed and shown in the lobbies of various theaters throughout the country. Only once or twice a season is a play in New York so conspicuously a success that a careful publicity man like Mr. Richardson would venture to print without any elimination all of the New York reviews. Not even Louis Sherwin could find it in his heart to say anything harsh of Little Women.

The pretty silk souvenirs that were distributed to the first-nighters at Weber and Fields' Music Hall on its opening night were the idea of W. Raymond Sill. Perhaps the best criticism of these souvenirs is that they are really souvenirs and not the customary food for the waste-basket. Of course there are photographs of the leading people in the show.

CALLED BY MOTHER'S ILLNESS.

While George McKay and John Cantwell were going through their singing and comedy stunt at the Temple Theater, Rochester, N. Y., Nov. 17, Manager Finn learned by long-distance telephone from New York that the mother of Cantwell had suffered a paralytic stroke and was not expected to live. When the act was over Mr. Cantwell was notified and left on the first train.

It was too late to find an act for the matinee performance, so George McKay did a "single," explaining to the audience the handicap he was under in not having his partner with him.

SEEKS ALLEGED SLAYERS.

Alleging that his brother, Frank Connor, an acrobat, who was killed on March 10, 1911, while on his way to New York from Chicago, was the victim of foul play, Joseph Connor has offered a reward of $500 for any information which will lead to the discovery of the murderer, should there be one.

Frank Connor boarded an Erie train on that date in Chicago, leaving his brother at the station, and was later found dead beside the tracks. The coroner's jury at Warren, Pa., found a verdict of murder by persons unknown.

OPERA OPENS AT THE HUB

John Craig Awards Harvard Prize—Earl Derr Biggers Writes Play—Notable Attractions at All Playhouses.

BOSTON (*Special*).—The event of the week has been the opening of the season at the Boston Opera House. At the first performance on Monday, Tales of Hoffmann was added to the repertoire with a strong cast, including Madames Edvina and Fisher and Monsieurs Clement and Marcoux, and with the new production on which Josef Urban has been working for months. On Wednesday the opera was La Bohéme, with Madames Bori and Dereyne and Monsieurs Laffitte and Polese. On Friday, Madame Butterfly will be sung with Emma Destinn in the cast. Il Trovatore will be given Saturday evening at popular prices. The demand for seats this year has been unprecedented. A letter to the press from Director Henry Russell expresses confidence in the artistic and financial success of the new season, and incidentally deprecates any return to the extravagancies of the star system in grand opera.

Passers-By, with Charles Cherry and an excellent company, at the Hollis, is made one of the most delightful plays of the season so far by a combination of first-rate acting and an interesting story told in clever dialogue. Mr. Cherry, who has succeeded Richard Bennett as Peter Waverton, fits the part admirably and plays it with gentlemanly distinction and, particularly in the lighter moments, with effective naturalness. The company is thoroughly good, while special praise must go to Lewis Edgarde and Alma Belwin. The Drama League, in praise of Passers-By, has issued its third bulletin of the year.

In quite different vein is The Passing Show of 1912. The real hero of the new revue is Ned Wayburn, who staged it. The cleverness of the performers is reinforced by something approaching real merit in the book. The Ballet of 1830, which precedes the revue, is played to a half-filled house, which is a pity, as it is at least as artistic as anything that follows. The high lights are Adelaide and J. J. Hughes, the Metropolitan Squawk-tette, and the funmaking of Trixie Friganza. Willie Howard and Charlotte Greenwood are especially clever.

So far as the regular theaters are concerned, the only important opening of this week brought The Master of the House to the Majestic for two weeks. In the cast are Malcolm Williams, Grace Reals, Forrest Robinson, Eva Randolph, and Florence Reed.

The Enchantress is pleasing large audiences at the Colonial, where it maintains the high standard of the house for the best in operetta. Kitty Gordon acts with skill and intelligence, Victor Herbert's music is of high order, and the support is excellent. Especially good are Mayme Gehrue, Ralph Riggs, and Ida Fitzhugh. The engagement is until Dec. 2, when Carter De Haven comes in Exceeding the Speed Limit.

Henry Miller and Ruth Chatterton in The Rainbow continue at the Tremont for some weeks to come.

That Boston is just now unusually rich in the good things of the theater is further evidenced by the long run at the Plymouth of George Arliss in Disraeli.

Rose Stahl is in her thirteenth week at the Park. The Woman is tentatively announced for the near future, but Maggie Pepper will remain a few weeks more.

My Best Girl, with Clifton Crawford, is in its last week at the Boston. Aside from the truly comic work of Mr. Crawford, the most attractive feature is furnished by the charm of Rita Stanwood's acting and dancing. Next week, Emma Trentini, in The Firefly.

Each year John Craig produces two or three Shakespearean plays at the Castle Square. This week the bill is Othello, with Mr. Craig as the Moor, Wilson Melrose as Iago and Mary Young as Desdemona. The Castle Square Stock company appears to as good advantage in Shakespeare as in anything they play, and are giving a most satisfactory performance of the great tragedy. Next week, The Seven Sisters.

At the St. James, Charles Abbe, the excellent comedian of the company, this week has an exceptionally good part in Father and the Boys. Mr. Abbe is doing as consistent artistic work as any member of Mr. Gulesian's company, each of his parts being well individualized. An interesting announcement is the forthcoming revival of The Hypocrites.

At the Bijou, a one-act comedy, by Katherine McD. Rice, Guilty o' Trespass, with a cast including Francis Williams, Marjorie Fairbanks, William Lawrence, Mary Gordon and George Abbott forms part of the programme.

The Durbar, in Kinemacior, is at Tremont Temple. These exhibitions of colored motion pictures will continue through next month.

The John Craig Harvard prize play for this year has been selected. It rejoices in the title Believe Me, Xantippe, and was written by John Frederick Ballard, a graduate of the University of Nebraska, now a graduate student at Harvard. It is a farce-comedy and deals with adventures in New York and Colorado of a young man suspected of forgery, and his escapes from detectives and policemen. This is the first time the prize has been won by a man or by a comedy. The preceding prize winners have been Radcliffe girls, with serious plays. The winner gets $250, part ownership of the play, production at the Castle Square, and Harvard College library gets $250 for books on the drama.

Adeline Genée will return later in the season for at least two more performances at the Opera House.

Rebecca of Sunnybrook Farm is announced for Dec. 9 at the Hollis.

Frank Chouteau Brown, architect, authority on stage settings and a prominent member of the Drama League, was married last week to Mabel S. Franklin, a descendant of Benjamin Franklin. FORREST IZARD.

GABY DESLYS ATTRACTS BALTIMORE

Carter De Haven's Stellar Bow—Joseph Santley to Star, Too—Treasurer Weaver Married—Week's Bills.

BALTIMORE (*Special*).—Business was unusually good last week at all local playhouses and there is reason to believe that it will continue this week. Robin Hood at the Academy of Music charmed well filled houses. Carl Gantvoort and Bessie Abott received splendid notices, the former being one of the best baritones we have heard in a long while. Rebecca had capacity all week at Ford's on its return.

Gaby Deslys was featured last week in a mixture of The Whirl of Society and Vera Violetta. The Auditorium was sold out. The Whirl of Society was to have filled in three nights of the week in Washington, and occupied the Auditorium the last three in Baltimore, while Vera Violetta reversed. As it happened, The Whirl of Society, while on the way to Washington, received a wire to switch to Baltimore, and on Nov. 18, both companies were brought into town, and there was a perfectly lovely time. Rehearsal was called, some members of both casts were dropped, mostly those of Vera Violetta, and a new company was formed. Songs were added, songs were withdrawn, lines were cut and new ones interwoven. It was a strenuous time for all hands, but they didn't seem to mind. By afternoon, the production was whipped into shape and, with a house packed to suffocation, The Whirl of Society was revealed with Gaby as an added drawing card. By actual time, Gaby was on the stage exactly forty minutes out of three hours. Al Jolson and Ada Lewis walked off with honors.

Robert Loraine opened to a splendid house at the Academy of Music Nov. 25-30, in Man and Superman. A Winsome Widow next week.

Excuse Me returned to the Auditorium, Nov. 25-30, for its third engagement here, Hanky Panky Dec. 2.

Ford's was filled Monday when A. H. Woods presented Carter De Haven in Exceeding the Speed Limit (formerly The Pet of the Petticoats), by Anthony Mars and Maurice Desvalliers. The supporting cast includes Elizabeth Murray, Frederick Bond, John L. Kearney, Albert Parker, A. E. Walsh, Jay Wilson, Flora Parker, Gladys Alexandria, Marion Bell, Lillian Ormonde and Mary Hastings. A full review will be given next week. Louisiana Lou Dec. 2.

Queen of the White Slaves is the bill at the Holliday Street Nov. 25-30.

The Golden Crook is at the Gayety this week and the Empire offers the Lady Buccaneers.

A. G. Delamater has announced through Manager Young that next week he will offer his production of Freckles at Albaugh's. This is the first legitimate attraction at the Charles Street playhouse this season.

Josef Stransky and the Philharmonic Orchestra, which will be heard here in three concerts this season, gave the first at the Lyric Nov. 25 before a large house. Mischa Elman, the soloist, received an ovation.

The fourth and last performance of the first series of operas by the Chicago Opera company was given at the Lyric Nov. 25, when Mignon by Maggie Teyte, Jenny Dufau, Dalmores, Dufranne, and Warnerly. The second series will begin in February, after the company returns from the West.

In an interview with your correspondent, Joseph Santley told of his plans after his engagement with The Woman Haters. He is at last to receive stellar honors. It will occur in Chicago some time in February in When Dreams Come True, book by Avery Hopwood, music by Silvio Hein.

A delightful reception was given to Harry C. Weaver, assistant treasurer of the Academy of Music, at his home last week. Harry, who numbers his friends by the hundred and is known to hundreds of others by his unfailing courtesy to the patrons of the Academy, stole a march on us and was married on Nov. 14 to Mathilde Skinner in this city. The secret leaked out; hence the reception.

Reginald De Koven, with us all week, announced that to date he has received only ninety librettos in answer to the publication of the statement that $1,000 would be awarded to the person who would submit the best light opera libretto before Jan. 1. He asked all Baltimoreans who were interested in the offer to make a personal call on him and he would gladly give them any desired information.

I. BARTON KREIS.

NEW YORK THEATERS.

EMPIRE Broadway and 40th Street. Evenings at 8:15. Matinee, Saturday, 2:15.
CHARLES FROHMAN Presents
NAZIMOVA
In the 4-Act Drama,
BELLA DONNA
Adapted from the novel by Robert Hichens, by JAMES BERNARD FAGAN.

LYCEUM 45th Street, near B'way. Evenings at 8:15. Mats., Thur. and Sat. at 2:15.
DANIEL FROHMAN, Manager
Charles Frohman presents
MISS
BILLIE BURKE
In ARTHUR PINERO'S 4-Act Comedy,
The Mind-the-Paint Girl

GARRICK 35th St., near Broadway. Evenings, 8:15. Mats., Wed. and Sat., 2:15.
CHARLES FROHMAN, Manager
Charles Frohman Presents
JOHN MASON
In Henry Bernstein's 4-Act Drama
THE ATTACK
By the Author of "THE THIEF."

MOULIN ROUGE Formerly New York Theater.
Evenings 8:15.
Matinees, Wednesday and Saturday, 2:15.
Smoking Permitted
ZIEGFELD FOLLIES
ALL STAR CHORUS

GAIETY B'way, 46th St. Eves. 8:30. Matinees Wed. & Sat at 2:30. 'Phone 210 Bryant.
JOSEPH M. GAITES Presents
OUR WIVES
THE SEASON'S COMEDY HIT
with
HENRY KOLKER

NEW YORK THEATERS.

NEW AMSTERDAM
THEATER, W. 42d St. "The House Beautiful."
KLAW & ERLANGER.....Managers
Evenings, 8:15. Mats., Wed. and Sat., 2:15
Klaw & Erlanger Present
The Success of All Europe
THE COUNT OF LUXEMBOURG
A Musical Romance by Franz Lehar, Author of "The Merry Widow," American Libretto by Glen Macdonough.
NOTABLE CAST OF 100

LIBERTY 42d Street, near B'dway Evgs., 8:15. Mats. Wed and Sat. at 2:15.
KLAW & ERLANGER, Managers
Klaw & Erlanger will Present
MILESTONES
By Arnold Bennett and Edw. Knoblauch.
The Greatest Comedy Success of the last 50 years.
Playing to Crowded Houses at the Royalty Theater, London.

PARK 59th St. and Col. Circle. 'Phone 3300 Col. Evgs. at 8:15. Mats. Wed. and Sat. at 2:15.
Wednesday Matinees, 50c. to $1.50.
FRANK McKEE.....Manager
A RICH MAN'S SON
A Delightful Comedy
By JAMES FORBES
Author of The Chorus Lady.

KNICKERBOCKER B'WAY & 38th St.
Charles Frohman, Klaw & Erlanger, Props.
Evgs. 8:10. Matinees Wed. & Sat. 2:10.
Klaw & Erlanger present
A New Musical Comedy
OH! OH! DELPHINE
Cast and Ensemble of 100
Book and Lyrics by C. M. S. McLellan.
Music by Ivan Caryll, composer of THE PINK LADY.

CRITERION B'way, 46th St. Eve. 8:15. Matinees Wed. and Sat. 2:15.
CHARLES FROHMAN, Manager
HENRY W. SAVAGE Offers
A Loosener of the Laughter Muscles
What Ails You?
A Calisthenic Farce By Rupert Hughes
Cast includes: William Courtleigh, Desmond Kelly, Bobby Barry, Robert Fisher, Sidney Greenstreet, Shelly Hull and a score of others.

CENTURY THEATRE 62d & Central Park West.
Phone, Col. 8500. Evenings, 8:10 sharp. Matinees, Wednesday and Saturday at 2:10.
Prices 25c. to $1.50
THE DAUGHTER OF HEAVEN
By PIERRE LOTI and JUDITH GAUTIER
Extra Matinee Thanksgiving.

WALLACK'S Broadway & 30th St. Evs. 8:20; Mats., Sat. and Thanksgiv'g, 2:20.
SIMONE
(The Liebler Co. Managers)
In Louis N. Parker's New Comedy
The Paper Chase

WILL NOT INTERFERE.

Samuel Gompers Says White Rats Must Settle Their Own Troubles.

The following message was received on Friday by W. W. Waters, president of the White Rats Actors' Union of America, from Samuel Gompers, president of the American Federation of Labor, now in session in annual convention at Rochester, N. Y.:

"It was decided by the Executive Council that all parties making protest be advised that the White Rats Actors' Union has absolute autonomy to conduct the affairs of their union, and therefore the protests cannot be considered by the Executive Council of the American Federation of Labor, and for the further information of the protestants that only in case of violation of the terms of the amalgamation between the White Rats and the Actors' Union can the Executive Council take cognizance of a dissension in the ranks of the White Rats' Union.

"You will please accept this communication as official notification of the action of the Executive Council on the matter of these protests."

W. SOMERS MAUGHAM HERE.

W. Somers Maugham, the English playwright, arrived last Saturday from Liverpool on the *Mauretania*. He is bound for Calgary, Northwest Canada, for material to write a play around the better class of his countrymen upon fortune-getting bent in the pursuit of ranching or farming.

"YEARS OF DISCRETION" REACHES CHICAGO

It is a Comedy With Plenty of Spice—Some Changes That Bring Good Attractions

MIRROR BUREAU, SUITE 61, Grand Opera House Building.

CHICAGO (*Special*).—All the journalists, dramatic critics, newspaper men and reporters in Chicago either went or wanted to go to Powers's, Tuesday, Nov. 19, when David Belasco presented Years of Discretion, by Frederic Hatton and Fannie Locke Hatton. The following cast aided Mr. Belasco and the authors in making everybody glad:

Christopher Dallas	Lyn Harding
Michael Doyle	Bruce McRae
John Strong	Herbert Kelcey
Amos Thomas	Robert McWade, Jr.
Farrell Howard, Jr.	Grant Mitchell
Metz	E. M. Holland
Mrs. Farrell Howard	Effie Shannon
Mrs. Margaret Brinton	Alice Putnam
Anna Merkel	Mabel Bunyea
Lilly Newton	Ethel Pettit
Bessie Newton	Marjorie Edmondson

And this is how it goes: New England son, with literary look, spectacles, Boston accent, and all the negative virtues the Pilgrim Fathers were supposed to have, but didn't, enters New York apartments in search of his mother, who has fled to the great city to find "life and love"—two things that always go together in dramas and novels. The lady is one of "the most eminent and respected," as well as one of the richest citizens of Brookline, Mass. In the apartments son finds mother, attired in a filmy gown and drinking cocktails with three dangerous bachelors. Chagrin, mortification, astonishment, rage.

SON (*staggering back and hardly believing his spectacles*).—Mother! (*Business of silence reigning.*) Mother! O Mother, you don't look like anybody's mother!

MOTHER (*frivolously and coquettishly*).—A waltz! I long for a dreamy waltz. Who will waltz with me?

IRISH SUITOR (*impetuously*).—I, me. I'm not much on the steps but I'm 'eli on position!

SON (*in desperation*).—I know what I'll do—I'll end it all. I'll get married and have a baby, and then you'll be a grandmother! *That's* what I'll do.

MOTHER (*rather skeptical*).—Isn't he sure of himself! So long, dear; why not make it twins?

"Some spice," you say, "in this farce-comedy." Some spice is right. It's as highly seasoned as pound cake and just as bad for children. Naturally it will be a success.

The play is programmed as a comedy, but in spots it is broadly farcical, the situations being as far from reality as they dare go, even with Belasco as producer and a company of remarkable merit. A good New England mamma becomes thoroughly sick of Massachusetts and Brookline—this is reality. She decides to come to New York for a little "fling." Still reality. But what a fling. From looking more than her forty-eight years, she suddenly transforms herself into a widow of thirty. Two fascinating New York clubmen, and a Socialist, whom the clubmen want to club, lose their hearts to her, and one might say their minds also. The pace is strenuous, but in the whirlwind that Cupid starts going, the bewitching lady captures the man she wants. They are married—at Brookline—and are to take a honeymoon tour around the globe. But time has touched both with sobering finger. No longer can the little woman conceal the fact that some of her hairs are gray, and that this and that and the other (for definitions ask at lingerie department) are not what they seem. The trip around the world she dreads. Hubby is overjoyed. He too, is anxious to lay aside his club ways and club clothes, put on spectacles and slippers and settle down to real domesticity—in Brookline, Mass. And that's some contentment.

If the authors indicated laughs in the manuscript as often as the audience freely gives them, then the typewritten document is a bulky one indeed. The merriment is well-nigh continuous except in the last act, when the chief members of the cast reach Brookline, Mass. From the viewpoint of the joys, it might have been better to have ended the play somewhere near New York.

The names show that Mr. Belasco has spared no expense in presenting a guaranteed, critic-proof cast. But to Effie Shannon can be given about two-thirds of the praise and then some. Surely the transformation of a Brookline, Mass., widow of forty-eight into a New York flirt of thirty is more wonderful than the turning of lead into gold, even in these days of French maids. This transformation Miss Shannon accomplishes with remarkable rapidity and astonishing success. While discounting everything said in plays about New York clubmen, it is hard to see how even one of this species could help losing his head over such a widow as Miss Shannon. She gives double value to the lines and makes the love scenes altogether delightful—and almost real. Herbert Kelcey has a role that is not important. Without question, he should have the part played by Lyn Harding—that of the man who wins and weds the widow.

"Five Loop theaters will change their bills to-morrow and Monday night," announces one of the afternoon papers. While five changes are scheduled, only one of them takes place in the Loop—the rest are outside this sacred territory of noise, smoke and rushing crowds.

The Loop theater that has a change of attraction is the Grand Opera House, where the successful run of The Red Widow, with Raymond Hitchcock and Flora Zabelle, ends, so that Mr. Cohan's The Little Millionaire may flash his diamonds before Chicago audiences. The comedy is new, but the names are not—Charles King, who has the name part; Lila Rhodes, whose name is spelled Lillah and Lelia in two of the papers; Julia Ralph, Lillian Tucker, William Keough, Sidney Jarvis, and Purnell Pratt.

The other changes begin to the southward and come directly north. In mentioning them I will begin at the Illinois and go directly south. James K. Hackett, who has been presenting Cyril Scott in Taking Things Easy at this playhouse, will revive The Grain of Dust and play the role of William Norman himself.

At the Studebaker the London Little Theater company will play The Blindness of Virtue, that is produced by William Morris, under whose management the company is touring this country. The play deals with the folly of keeping young folks in ignorance of sex. It was dramatized by Cosmo Hamiltno from his novel "at the request of the Bishop of London." We trust the bishop was satisfied, but if audiences like it why bother about the bishop?

David Warfield comes to the Blackstone for for two weeks in The Return of Peter Grimm. It is announced that this will be his last appearance in this play in Chicago.

James T. Powers, under the management of the Shuberts, will be at the American Music Hall in his new musical piece, Two Little Brides.

Chicago has a new drama writer—no, praise be, not dramatic critic. Anybody can be a critic, but few critics write such readable stuff as Sir Richard Henry Little, whose name, in conversation, contracts to Dick. Richard Henry now adds spice to the already spicy *Examiner*. Chicago needs, and badly, some more writers with some of Dick's qualities. As live as they are, the Chicago papers are chock full of dead-level writing.

LITTELL MCCLUNG.

CLUBS ENTERTAIN ARTISTS

Molly Pearson Stokowski and Dalmores Honored in Quaker City—John Drew and Gaby Deslys Newcomers—Attractions That Remain.

PHILADELPHIA, PA. (*Special*).—Although Thanksgiving Week always brings an influx of strangers to this city, who are entertained by theater parties, there were only two changes of bills here. Both new attractions are doing big business, while other plays are also playing to good houses.

With a blare of trumpets that could be heard from Germantown to City Hall, the much-heralded Gaby Deslys and the Winter Garden company, in Vera Violetta, captured the Lyric. The advance sale at increased prices was very big and four matinees are scheduled for the week's run. Al. Jolson and the remainder of the cast scored heavily.

John Drew, in The Perplexed Husband opened at the Broad on Monday, and business has been very good, for Mr. Drew is a favorite in the city of his birth.

At the Garrick, Emma Trentini, in The Firefly, continues her triumphal run started last week.

Eddie Foy, in Over the River, is doing a nice business at the Chestnut Street Opera House. The general merit of the entire cast has much to do with the success of this musical melange.

It is easy to see why New Yorkers insisted that Bunty Pulls the Strings stay in that city for an entire season, for Philadelphians have taken most kindly to this little Scotch drama, which will remain four more weeks at the Adelphi. Molly Pearson was the honored guest last week at a luncheon of the Cushman Club.

The Man Higher Up is at the Walnut and is doing fair business. The number of political plays produced in the past couple of years is so great that the subject has become hackneyed and has not the magnetism that it once possessed.

Leopold Stokowski, new conductor of the Philadelphia Orchestra, has made such a favorable impression upon both music lovers and social leaders in Philadelphia that he and his wife are being feted and dined by many individuals and musical clubs. Charles Dalmores, the tenor, had an unusual honor for a singer last week, when he was guest at a reception tendered to him by the Union League.

The Empire has a new manager, Wash Martin succeeding E. J. Bulkley, who returns to New York.

Shirley Stauffer has left the Bill Posting Company to assume an executive position with the S. H. Robinson Company.

J. SOLIS-COHEN, JR.

NEW YORK THEATERS.

GEO. M. COHAN THEATER Broadway and 43d Street
Evenings, 8:15. Mats., Wed. and Sat., 2:15.
GEO. M. COHAN
and his own Company in
Mr. Cohan's Latest Comedy
"Broadway" Jones

BELASCO Theater, W. 44th St. Evgs. at 8:20; Mats. Thursday and Saturday, 2:20.
DAVID BELASCO Presents
FRANCES STARR
In a New Play,
THE CASE OF BECKY

REPUBLIC THEATER, W. 42d St. Evenings at 8:15.
Matinees, Wednesday and Saturday, 2:15
DAVID BELASCO, Sole Manager
William Elliott and David Belasco present
THE GOVERNOR'S LADY
A play in Three Acts and an Epilogue in "Childs," by ALICE BRADLEY.
Special Belasco Cast, including
Emmet Corrigan, Emma Dunn, Robert McWade, Jr., Gladys Hanson, Milton Sills, Teresa Maxwell Conover, 20 others.

Eltinge 42d St. THEATER Phone, 3420 Bryant.
New York's Newest Theater. Just W. of B'way.
Evenings, 8:20. Wed. and Sat. Matinees, 2:15.
Wednesday Matinees, Popular.
The American Play Co. Announces
A New Play in Four Acts,
WITHIN THE LAW
By BAYARD VEILLER

ASTOR Broadway and 45th Street. Evgs., 8:15. Mats., Wed. and Sat., 2:15. Tel. 287 Bryant.
COHAN & HARRIS, Lessees and Managers.
Cohan & Harris Present
DOUGLAS FAIRBANKS
IN
Hawthorne of the U.S.A.

CHILD OF ACTORS HURT IN DETROIT.

While engaged in doing their comedy work on the stage of the Family Theater, in Detroit, one day last week, Mr. and Mrs. W. J. Deery's hearts were saddened with the knowledge that their little four-year-old daughter was lying in St. Mary's Hospital, of that city, with a severely lacerated face, the result of a piece of gas pipe falling from a four-story window of a building which the little girl was passing in company with the parents. The child will recover.

EDITH TALIAFERRO NOT MARRIED.

A current rumor had it that Edith Taliaferro and Earl Browne, her leading man in Rebecca of Sunnybrook Farm, were married secretly last Fall, just before sailing for London. That they did not make it public was said to be because the management did not wish the fact known, as it would injure the romance of the play were it true.

The story is emphatically denied by Miss Taliaferro, by Mr. Browne and by Klaw and Erlanger, under whose management the young woman is appearing.

NEW THEATRICAL FIRM.

The B. and B. Amusement and Realty Company, with L. Lawrence Barenkopf, manager of the theaters booking department, and Max Brav, manager of the realty department, have opened offices in suite 612 of the George M. Cohan Theater Building, Broadway and Forty-third Street. This firm will book Yiddish stars and companies on the road, and will also lease, rent and erect theaters in the city of New York and elsewhere. Their specialty also is in bringing to this country foreign vaudeville acts of prominence.

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in ROLY POLY, and a Burlesque, WITHOUT THE LAW

STOCK COMPANY NEWS

PROMINENT STOCK ACTRESSES

Augusta Perry and her own company, under the management of Walter Downing, are playing to packed business everywhere.

AUGUSTA PERRY,
Prominent Stock Actress Heading Her Own Company.

Miss Perry, one of the youngest stars, began her career with a stock company seven years ago, and rapidly came to the front She was featured with Spencer's attractions, and in one season she became the head of her own company.

She is now playing stock at Pawtucket, R. I., having finished one hundred weeks in Lowell, Waltham and Manchester. Last year she produced two plays from her own pen, A Squaw's Love, and A Daughter of Fate, both of which she is playing now. Her new piece, A Voice from the Cellar, will be produced next Spring by a well-known New York manager. Miss Perry is distinguished for her splendid gowns, as well as her admirable acting.

STOCK COMPANIES IN NEW YORK CITY

At the Metropolis Theater last week, Cecil Spooner's Stock company revived Howard Hall's sensational melodrama, The Man Who Dared, Miss Spooner giving herself a vacation for the week and Marquita Dwight assuming the leading role with complete success. Howden Hall was excellent in the author's old part and the other characters were well impersonated by Howard Lang, Frederic Clayton, Hal Clarendon, J. W. Catterlin, James J. Flanagan, Kenneth Clarendon, Albert Gardner, Harry Mason, Rieca Scott and Violet Holliday. This week, The Adventures of Polly.

The Prospect Theater Stock company offered last week an admirable production of Salvation Nell, Irene Timmons scoring especially in the title part that Mrs. Fiske originated. A former member of Mrs. Fiske's company, Stanley Rignold, was particularly effective as Tommy Blake, and there were other notably fine performances by Paul McAllister, John J. Owens, Frank Brady, Harmon MacGregor, Carey Hastings and Helene Hamilton. The others, all deserving of credit, were Brandon Evans, Ernest Schwager, Frederic Calvin, Cecil Owen, Paul Scott, Elbert Benson, Emmett Bradley, Charles Clarke, Fred Sumner, Lillian Niederauer, Carrie Florence, Florence Carrette, Bertha Katz, Amy Roberts, Eva Condon, May Anderson and Ruth Hallock. This week, The New Sin.

The Gamblers was the bill for the stock players at B. F. Keith's Harlem Opera House last week, and they gave a fine performance of this effective drama, George Soule Spencer and Priscilla Knowles shining especially in the leading roles. Others who won hearty applause were Messrs. Harcourt, Horton, George, Seabury, Bonney, Doucet and Perry; Misses Knott and Patton. This week, The Fortune Hunter.

ADELAIDE FRENCH AS MADAME X.

Touring the two-dollar houses and playing to capacity business is Adelaide French in Madame X. In her support are Frederick Baldwin as Laroque, Arden Le Sage as Raymond, P. J. Rollow as Noel and Albert Crecelius as David.

WILLIAM J. KELLY IN SALT LAKE CITY.

On Monday evening William J. Kelly opened his own stock company at the Colonial, Salt Lake City, in The Liars. Gertrude Dallas is leading woman.

RICHMOND STOCK DOING WELL

The Richmond Stock company on Staten Island with Grayce Scott and Robert Le Sueur playing the leads is to be congratulated on the splendid plays that they are turning out to appreciative audiences. The company has never been so good since the days of Maurice Costello, and it is doubtful whether it was any better then. Miss Scott who has been connected with stock companies for quite some time has won a name for herself through her efforts. The week of Nov. 18, The Gamblers was presented, and this week Mother will be seen. The company is under the management of De Witt Newing, himself an accomplished actor.

NEW STOCK COMPANY AT FALL RIVER.

The Malley-Denison Stock company, of Fall River, Mass., opened their season of permanent stock at the Savoy Theater, Nov. 19, presenting Alias Jimmy Valentine with a strong company, under the direction of Manager W. E. Malley. The following names make up the company: Messrs. Richard Thornton, Norman Wendell, Sydney Edwin Riggs, Frank Lamb, stage director. Misses Alice Lindahl, Margaret Pitt, Ethel Dane and Eva Marsh, Bernard Steele, late of the Lester Lonergan company and Eugene Frazier.

CAST OF "RANSOMED."

Ransomed, by Theodore Bent Sayre and Cleveland Rodgers, opened at the Providence Opera House, Providence, Monday night. The cast included George Le Guere, Ann Sutherland, Hope Latham, Lola May, Sidney Ainsworth, Edgar L. Davenport, Robert Payton Gibbs, Franklyn Underwood and Edward Poland. A review of the production will be given next week.

EDNA OLIVER SCORES SUCCESS

The Man from Home has proved to be a box office winner for Lindsay Morison and his company in Lynn, Mass., for the production has been pleasing capacity for two weeks. Mr. Morison is seen in the lead, while Edna Oliver has scored a success in this piece and received commendable praise. Edward Nannery, James J. Hayden, James S. Barrett, Frances Woodbury and Genevieve Bilan were seen in leads.

"THE PRETTY LITTLE WIDOW."

At the Chestnut Street Opera House, Philadelphia, on Dec. 2, Al. H. Woods will make a production of The Pretty Little Widow, which is better known as The Woman Haters. Sophye Barnard, Dolly Castles, Joseph Santley, Leslie Kenyon and Lou Anger are the principals.

A NEW STOCK COMPANY.

James R. Waite, who for many years headed the Waite Comedy company, is preparing to return to the stage after an absence of seven or eight years. Mr. Waite is assembling a stock company in repertoire which will shortly appear on the boards. The popularity gained in the past by this well-known actor insures for him an immediate success.

GRAHAM VELSEY SCORES.

With Frances Nordstrom, as Madame X, supported by A. H. Van Buren, Graham Velsey and Mark Kent, the Poli Players, in Bridgeport, played to the largest business of the season last week. Mr. Velsey, who has only recently joined the players, has made a pronounced success.

NEW STOCK IN ELMIRA.

The Garrick Players opened a season at the Lyceum Theater, Elmira, N. Y., Monday last with A Woman's Way. Frank Charlton, Corinne Cantwell, Emma Lowry, Frances Murdock, Anne Hamilton, Jack Bennett, Richard Morgan, Arthur Bell and William Danctge are in the company.

WILLIAM INGERSOLL THEATER.

William Ingersoll, leading man of the Orpheum Players, Philadelphia, has recently been approached by his many admirers with a proposition to build him a theater, not far from Broad Street, on condition that he open a stock there and continue to play the leads.

CHARLES MACKAY AND LILLIAN KEMBLE

Charles Mackay and Lillian Kemble opened as new leading man and woman at the Duchess Theater, Cleveland, last week, using The Gamblers as the opening bill. The White Sister follows.

"THE AVALANCHE" IN PHILADELPHIA

The Avalanche, by Robert Hilliard and W. H. Tremayne, which the former produced for a brief season last Spring, was the offering of the Orpheum Players last week in Philadelphia. Wm. Ingersoll will play the Hilliard role.

BROOKLYN STOCK NEWS.

BROOKLYN, N. Y. (*Special*).—By request of several patrons of the Crescent Theater, The Climbers was revived at that playhouse the week Nov. 11-16. George Allison, Mabel Montgomery, and Joseph Eggerton were cast in the most prominent parts, and Charles Schofield, William Evarts, Daniel Carlton, Kate Blancke, Issadore Martin Hanlon, George Carlton, Kate Blancke, Issadore Martin were deserving of special mention.

Human Hearts delighted the patrons of the Grand Opera House. Although some of the members seemed miscast, the most important characters maintained the standard of the Grand productions. Little George Sherman, William H. Elliot, Noel Travers, and Jack Mathews were entitled to a division of first honors. Irene Douglas, Maxine Miles, Franklyn Searight, and Minnie Stanley were included in the cast.

The Lyceum Theater presented The White Sister, and every member of that company was afforded splendid opportunities. Pearl Gray was pleasing in the title role, while Harold Clarement made an ideal Giovanni. Arlene Bennett, Augusta West, Charles Eggleston, and Bowd Turner were seen to advantage.

A revival of The Dawn of a To-morrow proved an excellent drawing card at the Gotham Theater. Henry Carleton took advantage of the first real opportunity in the role of Sir Oliver Holt to demonstrate his ability as an actor. Alfred Swenson made the best of Dandy, while Mae Desmond was cast as Glad.

STOCK NOTES.

The Marionettes, a comedy in four acts, which had a successful run at the Lyceum, and in which Mme. Nasimova has played the leading role on tour for the last two seasons, has been released for stock.

The Cambridge Stock, Cambridge, Mass., presented Merely Mary Ann, Nov. 11-16, with William Jeffrey, Harold Chase, Jack Warner, Henry Grady, Stowell Bancroft, Louise Langdon, Blanche Foster and Adelaide Nye in the leads. Her Son follows, giving Miss Nye and Miss Langdon splendid opportunities.

Robert Middlemass has scored a decided hit with the Wm. Parke company in Pittsfield, Mass. Mr. Middlemass is a graduate of Harvard, and his success as an actor is assured.

Wm. David, formerly with William Gillette in his revival, at different times in stock in New Orleans, St. Paul and Hartford, last season with Elsie Ferguson in The First Lady in the Land, is now playing leads in Warburton Stock company, New Warburton Theater, in Yonkers.

Maud Slone is the leading woman of the new stock company which Oliver Morosco has organized for the Lyceum Theater, Los Angeles, Cal. The opening performance of the new company will take place on Sunday evening, Nov. 24.

When Knighthood was in Flower was presented by Maude Fealy, James Durkin and the Chicago Stock company at San Francisco, Nov. 11-16. The roster included Louis Bennison, Burt Werner, Charles Ruggles, Thomas Chatterton, Edmund Lowe, John Ellicott, Lee Millar, Grace Carlyle, Margaret Bayre, Lola Fisher and Pearl Cook.

Nance O'Neil scored another triumph as Leah the Forsaken at Hathaway's, New Bedford, Mass., Nov. 11-16. Carl Brickert, as Joseph, gave Miss O'Neil adequate support, while Henry Hicks, Henrietta Vaders Bijou Washburne and the other favorites were seen to advantage. The Girl of the Golden West and The American Widow are underlined.

Sham was produced by the Northampton Players, Northampton, Mass., Nov. 11-16, with Irene Fisher as Sham, Charles Balsar, Robert Homans, Martha Mayo, Walter Dickinson, Alice Donovan, Cyril Raymond, Malcolm Fassett and Julia Hanchett gave admirable support.

At the Cleveland Theater last week the Holden Players were seen in The Crucifix, introducing Claire Colwell as the new leading woman.

John Lorenz, Grace Huff, James M. Waters and the American Theater Stock, Philadelphia, were seen in Resurrection last week to large business.

The Empire Stock, Providence, were seen in The House of a Thousand Candles, 11-16, with Loveall Taylor, Homer Barton, Eme Darling and Roy Phillips in the leads.

Carrie Thatcher, a popular member of the Columbia Players, Washington, D. C., the past three Summers, has been engaged as second woman by the Princess Stock company, Des Moines, Ia.

Maude Leone has been engaged to play leads in Oliver Morosco's new stock company, which opens at the Lyceum in Los Angeles, Nov. 24.

J. Hammond Dailey, for three years a member of Keith's Stock company in Philadelphia, more recently of the Crescent Stock company, and Columbia Theater, Washington, D. C., goes to the Greenpoint, Brooklyn.

The Richmond Stock company on Staten Island, gave a splendid performance of Billy last week. Their company is a really good one and better than they have had since the days of Maurice Costello. The play itself seemed to be particularly suited to the members of this cast, a change being made, however, in the male leads by placing De Witt Newing in the lead and Robert Le Sueur in a role more suited to him. Mr. Newing and Sophia Allen played their parts in a realistic manner. This week The Gamblers.

Marie De Grace, who has been seriously ill at the Methodist Hospital in Des Moines, Ia., will not be able to accept engagements for some time to come, it is reported.

Forrest Seabury has joined the Keith Harlem Opera House Players, opening as Chris in Mrs. Wiggs of the Cabbage Patch.

The Richard Gordon Stock company opened on Monday at the Grand Opera House, Columbus, O., with The Penalty as the opening.

Resurrection was the bill produced by the American Stock, Philadelphia, last week with Grace Huff, John Lorens, Daisy Chaplin, Clarence Chase, John Whiteman, Florence Hill, Harold Kennedy, Marie Warren and Richard Stiles. This week, John Lorenz, as Quincy Adams Sawyer.

The National Stock, Philadelphia, gave Deadwood Dick's Last Shot last week. Marcus F. Hoefs, Madge Haller and Helen Desmond appeared to advantage. Chinatown Charlie is underlined.

Loveall Alice Taylor as Leila Crofton, Homer Barton as Burleigh Mason, John Dwyer as Steve Dauley and Roy Phillips as Crofton in Under Southern Skies, at the Empire, Providence, turned several away, doing one of the best weeks of the season. This week Strongheart.

At the Playhouse, Lowell, the Drama Players were seen in The Third Degree last week. Constance Jackson added to her popularity as Annie Jeffries, while J. Anthony Smythe was seen as Brewster. Isaac Dilion, Howard Sidney and Grace Young were seen in the leads. This week, Mrs. Dane's Defense.

Out in Des Moines, the Princess Stock company presented The Man of the Hour last week to capacity. Robert Hyman, as Alwyn Bennett, was ably assisted by Blanche Hall and Fred C. House.

The Holden Players at the Colonial, Indianapolis, were seen in Adelaide Thurston's The Girl from Out Yonder, last week. Earl Rexford and Dorothy Fairfax are the new leading players, while George Stillwell, Meiba Palmer, George Earle, Lyna Earle, H. M. Holden and William Sperra remain. Thelma is the next attraction.

The William Parle Stock, in Pittsfield, Mass., presented Mrs. Temple's Telegram last week to the usual capacity. Robert Middlemass again scored heavily, while Wallace Worsley, George Hassell, Edith Luckett and Madeline Moore were seen to advantage. Facing the Music follows.

Edward Langford has joined the Orpheum Players, Jersey City, opening in the Douglas Wood role in The Greyhound.

Deadwood Dick's Last Shot, with George L. Kennedy as Dick, was the attraction at the Holliday Street Theater, Baltimore, last week, by the Stock company.

Nance O'Neil was seen in The Fires of St. John at Hathaway's, New Bedford, Mass., last week, concluding her engagement to start a road tour.

With Arthur Behrens as Sherlock Holmes, the Malloy-Dennison Stock in Lawrence, Mass., did a record business last week.

Charles Balsar was featured as Jimmy Valentine with The Northampton Players in Northampton, Mass., last week. The Rose Lane was Irene Oshier.

Louise Mitchell has joined the Empire Stock, Providence, as second woman.

Valerie Valaire opened with the St. James Stock, Boston, last week.

Charles Crymble, of Lowell, made his debut with The Drama Players in his home city last week, and received commendable praise.

Charles Mackay and Lillian Kemble have been engaged to head the new stock company at the Duchess Theater in Cleveland, O. The company is known as The Mackay-Kemble players. They opened in Charles Klein's play, The Gamblers, and made a hit.

Mother, the Empire Players, was received with much praise in Pittsfield, Mass. Anna Hollinger carried the honors as the actress, making it a vast comparison to her Sylvia Simpson, in The Chorus Lady, the preceding week. Everett Murray pleased and Victor Browne returned to the cast as leading man. This week, Little Johnny Jones.

The King-Lynch Players, at Manchester, N. H., were seen in The Fortune Hunter last week. Edward Dale Lynch, as Nat Duncan, and Rose King, as Betty Graham. George Freeman, a local man, made his debut as Watty, while John G. Fee was seen as Kellogg.

The New Sin has been secured for production by the Prospect Stock, New York, this month. Its production is awaited with interest.

ACTOR SERIOUSLY HURT IN DENVER.

But Grit Keeps Hugh Fish Stoutly at His Post.

Although painfully injured in a runaway, which occurred in Denver, on the twelfth of the month, when he was trampled under the horses feet, J. Hugh Fish, a Yale graduate and resident of New York, sang and danced with a smile on his face at the Orpheum in that city.

Fish, who is one of the Three Collegians at the Orpheum this week, while out for a stroll, had halted to gaze at the capitol building. He was directly in the path of the frightened animals, and without warning was run down. His head struck the stone of the curbing with a force that rendered him unconscious. When taken into a nearby drug store it was found that he had sustained a number of cuts and bruises from the horse's hoofs besides.

Although dazed by the shock and in extreme pain, he insisted on rising from his bed, and took part in the matinee performance at the Orpheum, singing and dancing and swinging Indian clubs during the skit of the trio, as if nothing had happened.

After the matinee he collapsed and last night his fellow-performers in the act prepared to go on without him, but he again refused to miss a performance, and despite their advice appeared in his regular place.

DANCER MARRIED IN DENVER.

Groomsman Furnishes Comedy at the Wedding of Irene Spencer.

Irene Spencer, one of the Tivoli dancers in the Rosemaid, which played at the Olympic Theater, in Denver, was married by a justice of a peace of that city, on Nov. 17, to Richard Branigan, secretary of the company of which she is a member. The wedding took place at high noon, and in order to appropriately celebrate, the bridal party took in a matinee performance.

Mrs. Branigan declared that it was "such a relief to see a show from the front, after working hard to amuse other people." So it was decided to revel and luxuriate in a box, like real swells.

During the marriage ceremony Henry V. Bond, the comedian of The Rosemaid, who was best man, made the bride giggle with his antics, greatly to her embarrassment, and Mrs. Branigan, who is a San Francisco girl, and who will visit her native town for the first time in ten years, when the company reaches there later in the season, intends to have her marriage ceremony repeated in the Catholic Cathedral there.

"But no comedian as groomsman for mine next time," says Irene Spencer Branigan.

STAGE FAILURE CAUSES SUICIDE

Charlotte F. Westland, a young married woman, of 300 Liberty Street, Brooklyn, leaped from the Manhattan Bridge on Sunday, Nov. 17, and found her grave beneath the waters of the East River. This was the final and successful of several attempts. The young woman was disappointed, it is claimed, in a stage career. She had left her husband six times, since their marriage seven years ago. She was born in Tannersville, N. Y., where her father, Silas Judd, is one of the most respected farmer residents. She was the mother of a six-year-old boy. Her body has not been recovered. Thomas De Jackemo, the man who was with her at the time of the suicide, was held by the police in $5,000 bail, as a material witness.

ANNUAL BAZAAR P. W. L.

The annual bazaar of the Professional Womans' League will be held in their club rooms, 1909 Broadway, Dec. 12, 13 and 14. Mr. Daniel Frohman has again consented to open the function. This unique and progressive body of professional women are proud of the success attained by them through their efforts in this direction in previous years, and, prompted by the encouragement extended, are confident that the coming bazaar will eclipse all previous records. Prominent theatrical stars now playing in New York city have volunteered to co-operate at the various booths, and this indicates a praiseworthy interest that is sure to bring about substantial results for the league.

The proceeds of this bazaar will go to the New Club House Fund.

DIFFICULT JOB TO OBTAIN THEATER.

The National Grand Opera company, now rehearsing, has been having trouble trying to secure a theater for its metropolitan opening. Having failed to get the Moulin Rouge, the management has been making overtures to the controlling powers of the new Palace Theater, shortly to be completed. No definite information as to result of their attempt is known.

FRIARS APPRECIATE "WILLIE" COLLIER.

The Friars, three hundred or more strong, turned out, as a compliment to Friar William Collier, one night last week, to see their brother disport his thespian accomplishments in Never Say Die, at the Forty-eighth Street Theater, this city.

Mr. Collier did much toward the success of the Friars' last frolic, and this demonstration of the Brotherhood was in acknowledgment thereof.

NOT THE ONLY "PEBBLE," BUT THE SEXTETTE.

(From "The Only Pebble on the Beach.")

PRIMA DONNA'S LOVE RUNS SMOOTHLY.

No Breach in Calve's Domestic Relations—Only a Bad Cold.

The newspapers, not succeeding in killing the entrancing voice in the prima donna's beautiful throat, are now busy in the attempt of destroying the domestic happiness of Mme. Emma Calve.

A dispatch sent out from Detroit stated that Calve, who canceled her engagement in St. Louis, because of a serious voice affection, brought on by a quarrel with Monsieur Gasparri, her husband, would keep her Detroit date.

"It is absurd that the papers should say that we quarreled," said the prima donna. "I am unable more than to whisper. That is why I disappointed my audience. And Monsieur Gasparri?—why, he is more of a nurse than a husband to me now. It is ridiculous how such a report could have got out. I love Gasparri and he loves me. I could not help except to love him. He nurses me when my throat is affected, and in everything he is just wonderful."

Just then Gasparri came in. "What is this, madam?" he asked. Calve explained in French.

"Ah!" Gasparri cried, "I have it now! The madam and I were excited greatly because she could not sing and we talked violently. That is why the newspaper men thought we quarreled!"

And so another stage sensation turns out only—can it be a press agent story?

FITZ'S WIFE WANTS DIVORCE.

Prima Donna of "Balkan Princess" Is Disabused of Wedded Life.

Mrs. Robert Fitzsimmons, who is known on the stage as Julia Gifford, proclaims the fact that she has left her famous gladiator husband, never again to return to him. She declared that she will continue to live free and unhandicapped, as a single woman, hereafter, and expects to be highly satisfied with life under those conditions.

Asked if she would apply for a divorce, Mrs Fitzsimmons said: "When I say that I hope to be Julia Gifford again within a year, is that not enough?"

Mrs. Fitzsimmons is in the West, playing the leading role in the Balkan Princess. The redoubtable Bob was seen in New York last week, but has not yet spoken for publication on his marital troubles.

PRIZE PLAY AT HARVARD.

The John Craig Harvard prize has been awarded. The play rejoices in the name, Believe Me, Xantippe, and was written by John Frederick Ballard, a graduate of the University of Nebraska, now a graduate student at Harvard. It is a farce-comedy, and deals with the difficulties of a young man suspected of forgery and his attempts to escape detectives and policemen. (Act one is in New York, the other three acts in Colorado). The prize carries $250 in cash, production at the Castle Square and part ownership in the play. Mr. Craig also gives $250 to Harvard College Library for additions to the collection of books on the drama. The new play will be produced shortly after Christmas. The two former winners of the annual Craig prize were both Radcliffe College girls, both plays being serious in tone.

STAGE BEAUTY STRICKEN.

Madeline Howard, a member of The Follies of 1912, lies seriously ill of pneumonia at the Hotel Astor. Miss Howard is regarded as one of the most beautiful girls in the company. Her home is in Charleston, S. C., where her family is well-known. She came to New York only a few months ago, and this is her first theatrical engagement. Her illness was contracted while making an automobile trip.

REAPPEARANCE OF KATHRYN KIDDER.

After an absence of several years, Miss Kathryn Kidder will be seen back on the stage at the Union Square Theater, on Dec. 2, in a playlet called The Washerwoman, under direction of Julius Steger. She will appear in her famous character of Mme. Sans Gene, supported by Douglas Gerard, William Lyden and Mitchell Harris.

SCHILDKRAUT IN ENGLISH.

Famous German-Yiddish Actor Trying to Get on Broadway.

Rudolph Schildkraut, the celebrated German actor, whose career on the stage has been one continual success, is engaged at present in learning English, preparatory to going on Broadway. During the time that he is not studying, he still supports himself through his playing in Yiddish.

He recently had an unfortunate misunderstanding with the Irving Place German Theater. He was engaged to interpret the leading role in Narrentanz, the part now being played by Heinrich Marlow, and because of this he is more studious than ever, and his rooms are full of grammars and books on English.

He first came to this country two years ago, following a mild disagreement with Prof. Max Reinhardt, under whose management he was at that time playing. His many Yiddish admirers are not saying anything at present, as they are afraid that it may hasten his departure, but there will be a general wail of regret when the time comes.

NEW ENGLISH PLAY COMING.

"Hindle Wakes," a London Sensation, Under the Management of Shubert and Brady.

Hindle Wakes, the play which created a profound sensation in London, is coming to this country, under the management of Lee Schubert and Wm. A. Brady. The English company which will present it here, sailed from London on Nov. 14.

SCHEPPS FOR THE STAGE?

Now that New York's greatest criminal event of years, the trial of the Rosenthal murderers, and their conviction, has disappeared from the court-room, and ended with the liberation of the informers, Rose, Valion and Schepps, and the convicted are awaiting the final act of justice in the death house at Sing Sing, the rumor is afloat that Sam Schepps is to adorn the stage with his personality. It is said that the now notorious informer is a clever story teller, and generally bright, but it is sincerely to be hoped that a profession made up of honest and law-abiding people, may be spared this contumely, and that Mr. Schepps seeks a field of endeavor where he will disappear from the limelight of public pose.

STOCK COMPANY AT BUTLER, PA.

The Majestic Theater, at Butler, Pa., in consequence of scarcity of good road attractions, now has a stock company of its own, which will fill in the long intervals between visiting companies. The new company opened on Monday night, Nov. 18, in Mrs. Temple's Telegram, with Claude Miller in the part of Frank Fuller. The road attractions announced there are under the Brady management; namely, Bunty Pulls the Strings, Bought and Paid For, and Baby Mine. Honore C. Connette, late with Ben Teal's production, The Searchlight, is a member of the Majestic Stock company.

IDA ST. LEON IN NEW PLAY.

Ida St. Leon, who, during an illness of Mabel Taliaferro, stepped into the leading role of Polly of the Circus, when but fourteen years old, and whose success so pleased manager A. Stern, that he, at the end of the tour, offered a prize of $1,000 for a suitable play for his young leading lady, will soon appear on Broadway in Finishing Fanny, by Lee Wilson Dodd, the prize winner. The play, a satire on New York society life, opens in Harrisburg, Pa.

Miss St. Leon, before going into drama, was a circus rider.

FINNISH NOVELIST AND LECTURER HERE.

Madame Arne Malmberg, Finland's famous novelist and lecturer, arrived in New York last week, on board the Hamburg American liner *Amerika*.

Madame Malmberg is a well known figure to European audiences. With the Russian Government she is out of favor because of her writings, which are looked upon as seditious there, but which, from the Finnish viewpoint, are patriotic and full of national fervor. She will lecture in this country for six months.

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THREATENS LEGAL ACTION.

"Our Wives" Said to Be Unauthorized Adaptation of Play by Ludwig Fulda.

A prospective row is on over the question of royalties on the comedy, Our Wives, now playing at the Gaiety Theater.

The play is billed as written by Helen Kraft and Frank Mandel, but now a claim is set up that it is an unauthorized adaptation of a German comedy, entitled Jugendfreunde (Boyhood Friends), by Ludwig Fulda, who is remembered as the author of The Lost Paradise and The Twin Sisters. Mr. Hans Bartsch, who is the American representative of Felix Bloch Erben, of Berlin, the general European play brokers and agents for Fulda, is said to have threatened legal action against Joseph M. Gaites, the producer, unless there is an amicable adjustment of the difficulty.

JOSEPH WIENIAWSKI DEAD.

Joseph Wieniawski, pianist, who for many years played in concerts in Russia and Germany with his brother Henri, is dead in Brussels. Mr. Wieniawski studied with Liszt at Weimer, and from 1860 to 1869 he was professor at the Moscow Conservatory. He and Henri together also attended the Paris Conservatory, and in 1850, when the violinist was but fifteen, and Joseph two years younger, they jointly toured Europe in concert. Later Henri toured with Rubenstein, including a visit to America in 1872. Joseph settled in Moscow, where he taught and conducted musical societies. Afterward he joined his brother again at the Brussels Conservatory, where both held professorships. Henri died in 1880. He wrote a piano concerto, a sonata, a number of mazurkas, and other pieces. Mr. Wieniawski was born at Lublin, Poland, in 1837.

ISADORA TO TOUR AMERICA.

Isadora Duncan and Haensel and Jones, New York managers concluded contract by cable for another tour, beginning next April, to last two and one-half months. In the East Miss Duncan will be seen only in New York, Philadelphia and Boston. The most of the remaining time she will travel on the Pacific Coast. At the conclusion of the engagement Miss Duncan returns to Paris to dedicate the new theater which is now being built for her.

Smokers

Horsford's Acid Phosphate relieves depression, nervousness, wakefulness and other ill effects caused by excessive smoking, or indulgence in alcoholic stimulants.

DOINGS ACROSS THE RIVER

Brooklynites Have Many Good Offerings and Turn Out in Welcome—Vaudeville Keeps Busy—Stock Doing Well.

BROOKLYN, N. Y. (*Special*).—The Master of the House was presented for the first time to Brooklyn theatergoers at the Majestic Theater, Nov. 18-23.

Excuse Me, which was offered at Teller's Broadway Theater, Nov. 18-23, was well liked.

Ada Reeve, England's popular comedienne, was held over for a second week at the Orpheum Theater, Nov. 18-23, by popular request of the patrons. Rivalry for second honors was extremely keen between Saranoff, a violinist; Florence Tempest, formerly with Tempest and Sunshine; Frank North, and the Three Keatons. Won by a Leg, a comedy skit, presented by Gordon Eldrid and company, is worthy of special mention.

Three big headliners held up the programme at B. F. Keith's Bushwick Theater, Nov. 18-23, in a spirited contest for stellar honors. They were Lulu Glaser, in First Love; Valerie Bergere, in His Japanese Wife, and Joe Welch. The remainder of the numbers, which completeed an exceptionally fine programme, were enthusiastically received.

Patrons of the De Kalb Theater were provided with a novel attraction for the entire week, Nov. 18-23. The special offering was Pelham, the hypnotist, who produced plenty of amusement for the patrons by experimenting on local youngsters and even some of the older patrons of the De Kalb. Other attractions worthy of special mention were Groh and Brock, Haisey and Ryan, Lloyd and Black, and the Reiff Brothers.

Nobody's Widow was presented at the Crescent week Nov. 18-23. Mabel Montgomery appeared in the Blanche Bates role. George Allison, Gertrude Rivers, Issadore Martin, and Klate Blancke, Charles Schofield, M. J. Briggs, and William Evarts were well cast.

The Girl from Rector's, although a trifle shocking to pious patrons of the Grand Opera House, week Nov. 18-23, was well acted by members of that company.

Members of Phillips Lyceum Stock company, were seen in The Great Chinatown Trunk Mystery. Personal direction of Thaddeus Gray. The players did well.

Members of the Gotham Stock company were seen in The Climbers the week Nov. 18-23. The performance in general was very good.

NEW AND OLD PLAYS AT CAPITAL.

WASHINGTON (*Special*).—De Koven Opera company in Robin Hood is at the National this week with crowded houses. Probably never before has a light opera been presented with such talent. The Woman Haters scored at this house last week. Dollie Castles, Snitz Edwards, Sophye Barnard, Joseph Santley, Walter Lawrence, Lou Anger and Leslie Kenyon scored notably.

A Winsom Widow is drawing crowds at the Columbia this week. Large audiences last week testified approval of Charlotte Walker in The Trail of the Lonesome Pine.

Lew Fields presents Hanky Panky at the Belasco this week. A hurried change was made in the announcements for last week that forced the closing of the house for the first three nights. The Whirl of Society was to have occupied the boards for that period, giving way there to Gaby Deslys and company. But a new arrangement brought both companies together in a rearranged dove-tailed programme commencing Thursday.

When E. H. Sothern and Julia Marlowe come to the Belasco for two weeks, beginning Dec. 2, Miss Marlowe will appear at all performances.

The Call of the Heart is at the Academy of Music this week, a new dramatic story of love and devotion, in which John Nicholson is featured. Life's Shop Window, an interesting, attractive book dramatisation, fared exceedingly last week.

Adeline Genée, assisted by her own symphony orchestra and M. Volinin drew a crowded house to the Columbia, Friday afternoon.

The present week is pleasing in special musical events. At the National the Philharmonic Society of New York appears in a Beethoven programme, with Mischa Elman as soloist, Tuesday afternoon, and Frances Alda gives a song recital at the Columbia Friday afternoon.

The bill for Nov. 25-30 at Chase's presents the Providence Players, Clive's Spirit Paintings, Boudini Brothers, Raymond and Caverly, Karl Emmy's Pets, Watson and Santos, and Cunningham and Marion.

Poli's Nov. 25-30 offers Frank Mayne, Musical Hodges, La Pearl, Lorette and Bud.

The Dazzlers crowded the Gayety last week with excellent burlesque, and the Auto Girls at the Lyceum proved a strong magnet. This week Mollie Williams company is at the Gayety and the Merry Maidens at the Lyceum.

JOHN T. WARDE.

OPERA AT CENTURY?

Report That John D. Rockefeller, Jr. Is One of Backers of English Opera Company.

It was reported last week that the Century Theater will become the home of the American Grand Opera company, promoted by Hunter de Bouvier, and said to have been quietly organised recently with the backing of a number of wealthy art patrons. Among the latter John D. Rockefeller's name is prominently mentioned, but no details are given regarding the enterprise, except that everything is in readiness to inaugurate a campaign of grand opera in English. As part of the scheme, it is said to be the intention of the promoters to have a conservatory attachment, similar to the Paris Conservatoire and Opera Comique.

Liebler and Company are now the lessees of the Century. A similar story was current a short time ago, and the Liebler Company emphatically denied that the firm would give up the theater until the expiration of its lease, which has some time to run.

A REMARKABLE RECORD.

There are few businesses in America which have enjoyed a prosperous career for a continuous period of over fifty years, and that during all that time have retained the favor and confidence of every one with whom they have had dealings. The Duffy Malt Whiskey Company, of Rochester, N. Y., not only enjoys this distinction, but also that of having been before the people of two continents for over half a century, maintaining a steady growth from year to year.

BELMONT MARRIES SHOW GIRL.

Son of Financier Secretly Takes Ethel Loraine for His Wife.

The Belmont family has again invaded the theatrical profession in a matrimonial way. Raymond Belmont, the son of August Belmont, the financier, was married to Ethel Loraine, a show girl from the New York Winter Garden, last Wednesday.

The report was at first doubted and for several days no confirmation could be obtained of the reported marriage. All doubt, however, was set at rest late in the week by Rev. Edward F. Crowen, a retired Baptist minister, who said that he had performed the ceremony on the afternoon of Nov. 14, between 4 and 5 o'clock, at his home, 58 Boyd Avenue, Jersey City. The Rev. Mr. Crowen, who is Assistant City Engineer of Jersey City, said:

"The couple came to my home on Thursday afternoon and asked to be married. There was no prearrangement, and, of course, I merely did what I should have done in the case of any two persons calling on me for the same service."

PREMIERE OF "THE QUESTION."

Springfield Sees First Performance of Play Presented by a New Company.

SPRINGFIELD, MASS. (*Special*).—The Wallston Producing Company, Walton Bradford manager, gave the premiere of The Question at the Court Square Theater Nov. 21. The play is made by Sherman Dix from a story by Forrest Halsey and deals with the liquor question in a Virginia town, and it is presented from the aspect of heredity and the responsibility of liquor manufacturers for a girl with an inherited taste for liquor, who loves a distiller, and her bibulous father, who is guarded from his thirst by a fiery, fanatical prohibitionist son. There are strong scenes in the play and some melodrama. It is superbly cast. Ellen Mortimer as the daughter and Edwin Arden as one of her suitors being very effective. Olive May made an especial hit as a breezy Southern girl who had got socially acclimated in New York. Samuel Reed played Colonel Thornton, the father; Richard Sterling was his temperance son, Helen Gillingwater the aunt, Margaret Lee the mammy, and Morgan Wallace, Ernest Joy, Ottola Nesmith, and Charles Dowd had congenial roles. The play was well received by a good-sized audience.

Little Boy Blue did a large business Nov. 22-23. The Thanksgiving week bookings are very rich. Everywoman 25-27, Annette Kellermann and her vaudeville co. 28, The Concert 29, and The Merry Widow 30. Rainey's African Hunt pictures Dec. 2-4.

EDWIN DWIGHT.

CORRECTION.

Florine Arnold calls our attention to an erroneous statement that crept into last week's MIRROR and requests a correction of the same, which is cheerfully complied with. Miss Florine is not rehearsing with the intention of going out in a one-act sketch, and, furthermore, has no intention of doing so.

IMPORTANT FOR MIRROR CORRESPONDENTS.

THE MIRROR has decided to return to the former method of publishing correspondents' reports, carrying all reports for correspondents under the State head, large city reports to be signed by the correspondents. Correspondents' instructions in effect prior to June 1, 1912, are now operative, and copies of these instructions will be sent to all representatives of THE MIRROR on request.

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NEWS FROM KANSAS CITY.

KANSAS CITY (*Special*).—Two weeks of Gilbert and Sullivan opera is the Shubert offering beginning Nov. 17, opening to large audience. De Wolf Hopper heads the big company, among whom are Blanche Duffield, George Macfarlane, Arthur Aldridge, Arthur Cunningham, Eugene Cowles, Kate Condon, Viola Gillette, and Louise Barthel, all enthusiastically received.

The Rose Maid was at the Willis Wood Nov. 17-23, to satisfactory business. Perle Barti had the name part and acquitted herself splendidly. Others deserving mention were Henry Coote, Harry Lester Mason, Juliette Lange, and Leo Stark. George Evans's Minstrels 24-27. The Woman 28-30.

Baby Mine held forth at the Grand Nov. 17-23 and pleased almost as much as upon its first visit. The Fortune Hunter 24-30.

The Gilliss had My Dixie Girl Nov. 17-23, to good business. McFadden's Flats 24-30.

Ralph Herz was Orpheum headliner Nov. 17-23 and was well received.

Creatore's Band continued for second week, Nov. 17-23, at Garden, drawing crowds.

Ben Welch's Burlesquers played to big business at Gayety Nov. 17-23.

The Incubator Girls were the Empress headliners Nov. 17-23, playing to big houses.

The Cherry Blossoms were at the Century Nov. 17-23; big audiences. The Gay Widows 24-30.

D. KEEDY CAMPBELL.

BUSY WEEK IN MINNEAPOLIS.

MINNEAPOLIS, MINN. (*Special*).—The Blue Bird at the Shubert week Nov. 17-23. Business was enormous, the house being sold out for nearly every performance.

At the Metropolitan Louis N. Parker's quaint comedy, Pomander Walk, with its lovely pictures of old English life, did fairly well week Nov. 17-23, although overshadowed by The Blue Bird. Officer 666, with George Howell, follows, after which Eva Lang returns in Sauce for the Goose.

At the Bijou the Klimt and Gazzolo Stock company presented The Little Tenderfoot in satisfying manner. Life's Shop Window follows.

The Orpheum had a double headliner in Elsa Ruegger, the celebrated 'cellist, and W. C. Fields, the comedy juggler. An excellent bill also included Mrs. Gene Hughes in Youth. At the Unique Nick's Roller Skating Girls were the attraction, while The Star Bout was the feature at the Miles.

Miss New York, Jr., with Joseph Watson and Will H. Cohan, was the attraction at the Gayety.

CARLTON W. MILES.

CURRENT AMUSEMENTS

Week ending Nov. 30.

ACADEMY OF MUSIC—Wizard of Oz—12 times.
ALHAMBRA—Vaudeville.
ASTOR—Douglas Fairbanks in Hawthorne of the U. S. A.—4th week—26 to 34 times.
BELASCO—Frances Starr in The Case of Becky—9th week—65 to 72 times.
BERKELEY—The Road to Arcady—9 times.
BROADWAY—Commencing Nov. 27—The Bus Dodgers—6 times.
BRONX—Vaudeville.
CASINO—The Merry Countess—15th week—113 to 121 times.
CENTURY—The Daughter of Heaven—7th week—52 to 60 times.
COLONIAL—Vaudeville.
COLUMBIA—Beauty, Youth and Folly.
COMEDY—Fanny's First Play—10th week—84 to 92 times; mat., Nov. 29—The Pretenders of Ispahan, and Beauty and the Jacobin.
CRITERION—What Alls You?—2d week—9 to 17 times.
DALY'S—The Red Petticoat—3d week—14 to 22 times.
ELTINGE—Within the Law—12th week—88 to 96 times.
EMPIRE—Alla Nazimova in Bella Donna—3d week—17 to 25 times.
FORTY-EIGHTH STREET—William Collier in Never Say Die—3d week—16 to 23 times.
FULTON—The Yellow Jacket—4th week—26 to 34 times.
GAIETY—Our Wives—25 times, plus 1st week—1 to 9 times.
GARDEN—John E. Kellerd in Hamlet—9 to 16 times.
GARRICK—John Mason in The Attack—11th week—78 to 86 times.
GEO. M. COHAN'S—George M. Cohan in Broadway Jones—10th week—74 to 82 times.
GERMAN—Die Journalism—4th time; Der Ausstausch-Leutnant—4 times; Die Liebelei—3 times.
GLOBE—The Lady of the Slipper—5th week—34 to 42 times.
GRAND OPERA HOUSE—The Woman—284 times, plus 9 times.
HARLEM OPERA HOUSE—Stock co. in The Fortune Hunter—458 times, plus 12 times.
HARRIS—Mere Man—1st week—1 to 8 times; matinees—Mrs. Christmas Angel—4 to 6 times.
HIPPODROME—Under Many Flags—13th week—146 to 157 times.
HUDSON—Mrs. Fiske in The High Road—2d week—8 to 15 times.
HURTIG AND SEAMON'S—Behman Show.
KEITH'S UNION SQUARE—Vaudeville.
KNICKERBOCKER—Oh! Oh! Delphine—9th week—66 to 74 times.
LIBERTY—Milestones—11th week—81 to 89 times.
LITTLE—Anatol—7th week—48 to 52 times; matinees—Snow White—13 to 18 times.
LYCEUM—Billie Burke in The Mind-the-Paint Girl—12th week—90 to 98 times.
LYRIC—William Faversham in Julius Cæsar—4th week—26 to 34 times.
MANHATTAN OPERA HOUSE—The Whip—1st week—4 to 12 times.
MAXINE ELLIOTT—Ready Money—15th week—115 to 123 times.
METROPOLIS—Cecil Spooner Stock co. in The Adventures of Polly—10 times.
METROPOLITAN OPERA HOUSE—Repertoire Grand Opera—3d week.
MINER'S BRONX—Oriental Burlesquers.
MINER'S EIGHTH AVENUE—Bohemian Burlesquers.
MINER'S PEOPLE'S—Yankee Doodle Girls.
MOULIN ROUGE—Ziegfeld Follies—8th week—42 to 50 times.
MURRAY HILL—Rose Sydell's London Belles.
NEW AMSTERDAM—The Count of Luxembourg—11th week—82 to 90 times.
OLYMPIC—Bon Ton Burlesquers.
PARK—A Rich Man's Son—25 times, plus 8 times.
PHILIPPS—Auction Pinochle—1st week—2 to 9 times.
PLAYHOUSE—Little Women—7th week—53 to 60 times.
PROCTOR'S FIFTH AVENUE—Vaudeville.
PROSPECT—Stock co. in The New Sin—23 times, plus 10 times.
REPUBLIC—The Governor's Lady—12th week—90 to 98 times.
THIRTY-NINTH STREET—Annie Russell in Much Ado About Nothing—1 to 9 times.
VICTORIA—Vaudeville.
WALLACK'S—Mme. Simone in The Paper Chase—1st week—1 to 8 times.
WEBER'S—A Scrape o' the Pen—10th week—70 to 77 times.
WEBER AND FIELDS'S MUSIC HALL—Weber and Fields in Roly Poly and Without the Law—3d week—8 to 12 times.
WEST END—A Butterfly on the Wheel—195 times, plus 6 times.
WINTER GARDEN—Broadway to Paris—2d week—6 to 14 times.

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AT LIBERTY—After Dec. 1, clever ingenue or juvenile lead. Address Lotta Drummond, 285 Rutledge St., Brooklyn, N. Y.

TYPEWRITING WANTED — Tuesday and Wednesday each week. Technical subjects a specialty. Terms, ten pages, $1. Address Thelma, care Spectator, Columbia College.

WANTED—The address of Francis Bedard, of Quebec, now in theatrical work. Most important business concerning him. Address B. B., 2585 Esplanade Ave., Montreal, Que.

WANTED—Position with one-nighter or stock, by young man, 19 years of age; unexperienced but willing to learn; salary no difference. Address O. F. Forsythe, 512 W. Murphy Ave., Connellsville, Pa.

WANTED—Information of Teddy Hardenstle; last heard from playing in The Cat's Paw, Chicago, 1911; any information please address Thomas Wallis, care MIRROR.

AMUSEMENTS THE COUNTRY OVER

Other news from "Mirror" correspondents will be found in the general news columns or under proper classifications, as "Stock Company News," "Gossip," "Reflections," "Engagements," "Vaudeville," Etc.

ALABAMA.

MOBILE.—THEATER: Get-Rich-Quick Wallingford 14; good co.; fair business. Mutt and Jeff 15, 16; good co.; topheavy house. Maude Adams in Peter Pan 18 delighted capacity. Black Patti 19. Common Law 22. Pink Lady 23.

MONTGOMERY.—GRAND: Get-Rich-Quick Wallingford 76 pleased small house. Common Law 16 satisfied small business.

ARIZONA.

PHOENIX.—ELKS': Rosary 12; excellent business. Old Kentucky 13; S. R. O.

ARKANSAS.

PINE BLUFF.—ELKS': Alma, Where Do You Live? 13; excellent co.; capacity. Al. G. Field's Minstrels 22.

HOT SPRINGS. — AUDITORIUM: Alma, Where Do You Live? 13; capable co.; good business. Al. G. Field's Minstrels 20.

CALIFORNIA.

SAN FRANCISCO. — COLUMBIA: Julian Eltinge was popular for three weeks, and is the talk of the town. Dustin Farnum in Littlest Rebel 17-30.——ALCAZAR: Right Princess 10-16; good business. Pearl-Durkin co. in Colonial Girl 18-23.——CORT: Chocolate Soldier 10-16; big business. Butterfly on Wheel 18-23.——SAVOY: Kolb and Dill doing well in In Dutch. It runs on.——ORPHEUM: Big bill 10-16.——EMPRESS: Fowler the aviator 10-16.——PANTAGES: Vaudeville and pictures 10-16.——ITEMS: Sid Grauman was arrested for having too many in the Empress.—Ching Ling Foo, just come from the Orient, was quarantined for a number of days. He brought his daughter with him, and will leave her in France for music lessons. A. T. BARNETT.

OAKLAND. — MACDONOUGH: Holbrook Blinn in Romance of Underworld 13-16; fair. ——LIBERTY: Bishop's Players presented In the Bishop's Carriage 11-17; good production and attendance.——COLUMBIA: Dillon and King in Merry Whirl 10-16; performance and attendance fair.——ORPHEUM: Amelia Bingham headlined; fine bill; 10-16.——LIBERTY: Alice Nielsen 22.

FRESNO.—BARTON: Rose of Panama with Chapine, 7 pleased packed house. Busby's Minstrels 14. Secret of Susanne 16. Old Homestead 17.

COLORADO.

DENVER. — BROADWAY: Woman 18-23: Marjorie Wood was ably supported; good business. Bought and Paid For 24-31.——TABOR: Polly of Circus with Elsie St. Leon, S. R. O.; Rena Sanders was capital as a colored mammy. In Old Kentucky 24-30.——ORPHEUM: Charles Kellogg, Diero, Claude and Fanny Usher, Lewis and Doody, Asard Brothers, La Mase Trio 18-24.

CONNECTICUT.

BRIDGEPORT. — POLI'S: All promises concerning Madame X were made good 18-23 in the splendid performances of Frances Nordstrom, Stuart Fox, Guy Harrington, E. J. Blunkall and A. H. Van Buren. Melting Pot 25-30.——LYRIC: Eleanor Cleveland and her stock co. presented Our New Minister 18-23, and Harry Ingram essayed the name-part effectively. Children of the Ghetto 25-30.——PARK: Columbia Burlesquers, with Charlie Howard and Abe Leavitt, packed the house 21-23. Annette Kellermann, Stella Mayhew, Jeff D'Angelis, and Billie Taylor in Wood Nymphs and A Barnyard Romeo 25. Merry Widow 26. WILLIAM P. HOPKINS.

WATERBURY.—POLI: Hanky Panky 18 filled house; pleased audience. Merry Widow 27. Eddie Foy in Over the River 5.——JACQUES: Poli Stock co. in Alias Jimmy Valentine 18-23; large audiences. Carl Anthony succeeds Harold Salter as leading man for the local Poli Players.

WILLIMANTIC.—LOOMER: Buffington Stock co. 18-20 in Slaves of Orient, Thorns and Orange Blossoms, and Two Orphans; good houses. Princess of Mystery 21. Havoc 26. Avis Page co. Dec. 5-7.

FLORIDA.

TALLAHASSEE.—CAPITAL CITY: Mattox-Fields co. pleased good business 11-16. This new theater is one of largest in State, and Manager Daffin promises his patrons best attractions obtainable.

GEORGIA.

SAVANNAH. — THEATER: Introduce Me 16; fair business. Forty-five Minutes from Broadway 18; fair performance; small house. Marcella Sembrich in concert 19 delighted large audience. Excuse Me 20; good performance; fair house. Bohemian Girl, by Aborn Opera co., 22; good audience. MacLean-Hanford-Trier-Drofnah co. in Othello 25 delighted audience.

IDAHO.

BOISE CITY.—PINNEY: David Goldstein (lecture) 18; packed house. Madame Gadski in concert 14; fine voice; good house that paid $1,250. Lottery Man 15; good co.; fair house. Butler's Secret 16; fair house. Dr. Cook's Lecture 18. Polly of Circus Dec. 4, 5. Red Rose 16, 17. Maude Henderson 23-26.

ILLINOIS.

AURORA.—GRAND: Light Eternal 13; fair business. Modern Eve 17. German Opera co. 18; good business. Woman in Case 19; medium business. Damon and Pythias (local) 22. Tess of Storm Country 23. Littlest Rebel 25. Merry Whirl 28.——FOX: Walter Law's Players in Brothers, Ed. Foster and Dog Rio-Rav Trio, Marimba Band, Four Marvelous Vanis, Cheyenne Days, Joseph Holman, Opereo and Carmen, Mazee and Kerry, Nan Aker 14-20; good business.

ELGIN.—GRAND: Seymour and Robinson, Charles Gibbs, Helene Hardy Rose, Ames and Colet, Spellman's Bears 18-20; capacity. Lucille Mulhall's Cheyenne Days Wild West 21-24; Miss Mulhall carries six people and five horses. Picture houses are doing fine business. R. E. Roach is now operating the Globe Picture Theater.

DIXON.—OPERA: Light Eternal 14; good business; Louise Dunbar and John Milton showed ability. Photo plays and vaudeville pleased good business 14-17.——FAMILY: Vaudeville and pictures pleased good business 11-17.——PRINCESS: Pictures pleased good business 11-17.

GALESBURG.—AUDITORIUM: Soul Kiss 13; good house. Florence Webber in Naughty Marietta 15 delighted large audience. Divorce Question 19. Price 20.

TAYLORVILLE.—ELKS': Vaudeville and pictures 11-16; large houses. Bassford and Shaffer Musical Comedy co. 18-20.

QUINCY.—EMPIRE: Naughty Marietta 12 drew large, well-pleased audience. Cowboy's Sweetheart 17; good business and satisfaction.

MORRISON.—AUDITORIUM: Blue Mouse 16; good co. and business.

INDIANA.

MUNCIE.—WYSOR GRAND: Earle Stock co. 11-16 in Barriers Burned Away, White Squaw, Hello Bill, Heart of Storm, Love Route, Queen of White Slaves; good co.; good business. Merry Burlesquers 18, Bird of Paradise 19. East Lynne 19. Christie McDonald 22.

MICHIGAN CITY. — ORPHEUM: Scotch Minstrel Maids 14-17; good houses; pleased. Woman in Case 20 pleased fair house. Time, Place and Girl 24.

WABASH.—EAGLES': Common Law 12; immensely pleased; fair business; Henry King and Dorothy Stanton well received.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE: May Robson in Night Out 20. Naughty Marietta 21. Price 22. Easy Money 24. Beverly 25. Military Girl 26. Freckles Dec. 6.——GARRICK: The Strike 11-16; spectacular sketch by local talent. Messrs. Soderberg, Bowden, Turner, and Gawthorp spent about two years building the scenic and mechanical accessories for this act. Sing Fong Lee, Robert and Robert, Connelly Sisters, Rose Nayon's Birds, Carl and Lillian Muller, Dugan and Raymond, Gwyne and Gosette, Fisher and Green.——ITEM: George W. Mercer has purchased a half-interest in the Garrick, and will be resident manager. John M. Boot, former manager, still holds his interest in the house, but has removed to Chicago.

DUBUQUE.—GRAND: May Robson in Night Out 14; captivating performance; good house. Light Eternal 15-17 drew well; excellent performance. Modern Eve 18; large house. Fiske O'Hara in Rose of Kildare 19. Sarah Padden in Kindling 22, 23. Red Widow 26. Coburn Players 28. Freckles 30.——MAJESTIC: Broomstick Witches 11-13; excellent business. Seldom's Venus, Winsch and Poore, Howard Brothers, Leone and Dale, Doris and Knorr, E. J. Moore 14-16; large audiences. Lester, Moore and Stasia, Laurie Ordway, W. J. Dyer, Ansonia Trio, Roberts and Venera 18-20.

IOWA FALLS.—METROPOLITAN OPERA HOUSE: Prince of To-night pleased big business 14; Tom Arnold, Eva Carey, Jack Dickie, Charles Corwin, Gates Austin, Betty Caldwell, Vivian Forrest, and Frank Harsh scored. Madame Sherry 18; good business; best of satisfaction; Dale Winters, Bert Merket, Rosetta Weir, Amco Little, Jack Tobie, John Wick, Herbert Denton, and La Journa won applause. Freckles 25.——ITEM: Manager Ellsworth returned 17 from a business trip to Montana, and during his absence the house was in charge of F. A. Cowan.

WATERLOO. — THEATER: Shepherd of Hills 13 pleased good business. Madame Sherry 16 pleased for third time here. Buster Brown 21. Bachelor's Honeymoon 23. Naughty Marietta 25. Paul Gilmore in Havoc 27. May Robson 28. Freckles 29. Sarah Padden 30.——ITEM: Claude Norrie of Shepherd of Hills, was compelled to go to a hospital here, suffering with nervous prostration.

CLINTON.—THEATER: Thomas W. Ross in Only Son 13 pleased good business. Blue Mouse 14; light attendance. May Robson in Night Out 15 delighted large audience. Florence Weber in Naughty Marietta pleased good business 18.

GRINNELL.—COLONIAL: House of Thousand Candles 14; poor co.; small business. Beverly of Graustark 15; fair co. and business.——STAR: Sarah Bernhardt pictures 14; capacity.

ALGONA. — CALL OPERA HOUSE: Graustark 6; good house. Shepherd of Hills 18; good business. Missouri Girl 23. Brewster's Millions Dec. 13. Family 25.

NEWTON.—LISTER: Beverly of Graustark 11; fair house. Madame Sherry 13 pleased good house.

KANSAS.

SALINA.—CONVENTION HALL: Shepherd of Hills 13; good co.; packed house. Baby Mine 14.

COLUMBUS.—McGHIE: Lemley and Barnard Vaudeville co. 11-13; big business; return date 25-27.

INDEPENDENCE. — BELDORF: Rucker co. 11-16; good business. Officer 666 22.

KENTUCKY.

PADUCAH.—KENTUCKY: James A. Garside Stock co. 11-16 pleased good business. Louis Mann in Elevating a Husband 18 delighted crowded house. Garside Stock co. 19-23. Al. G. Field's Minstrels 26.

LOUISIANA.

FRANKLIN.—OPERA HOUSE: Black Patti 15; large house. Rosary 17; large house; Mary Rnos deserves mention. Coburn's Minstrels 20.

MAINE.

ROCKLAND. — THEATER: Chester Kingston, Weston Cabaret Dancers, Richards, Sweeney and Rooney, pictures 18-23.——EMPIRE: photoplays.

AUGUSTA.—OPERA HOUSE: Butterfly on Wheel 14 pleased good audience. Concert 19; fine co.; house filled. Sousa's Band 22. Nance O'Neil Dec. 2.

MARYLAND.

CUMBERLAND. — MARYLAND: Arthur Chatterton Stock co. 11-16; excellent co. and business. Plays: Squaw Man, Brewster's Millions, Man on Box, Man of Hour, Ishmael, Paid in Full, Hamlet, Sherlock Holmes; Rita Knight shared honors; faultless support. Vaudeville and pictures 18-23 (except 21) drew capacity. Nell O'Brien's Minstrels 21. Newlyweds 25. Freckles 28.

MASSACHUSETTS.

BROCKTON.—CITY: Sousa's Band 19, assisted by Virginia Root, Nicolene Zedeler, and Herbert L. Clarke; fine concert; large audience. ——HATHAWAY'S: Thompson-Woods Stock co. in Dorothy Vernon of Haddon Hall 18-23; good performance; large houses; Lucille Vernon, Elsie Williams, Sam A. Meharry, and George Bowman deserve mention.

CAMBRIDGE.—THEATER: Harold B. Chase Stock co. 18-23 in Paid in Full; good attendance; Lucy Milliken and Henry Grady made hits.

ATHOL. — ELLSWORTH OPERA HOUSE: U. T. C. 13; fair co. and business.

HOLYOKE.—EMPIRE: Alias Jimmy Valentine 18-23 by new stock co.; good business.

MICHIGAN.

COLDWATER.—TIBBITS: Evelyn Barnett Concert to capacity 15. George W. Wakefield in Faust 16; good business. Passers-By 20. White Sister 27. Vaudeville 28-30. Norman Hackett Dec. 3. Sylvester A. Long 6. Divorce Question 12. Hussars 13.

SAULT STE. MARIE. — SOO OPERA HOUSE: Marks Brothers Stock co. 18-20. Girl Who Dared 21. Divorce Question 25. Pollard's Lilliputians 27.

CALUMET.—THEATER: Littlest Rebel 12 pleased large audience. Third Degree 9, 10; full house delighted. Fortune Hunter 20.

ANN ARBOR.—MAJESTIC: Leon in Hindoo miracles; other acts; good houses. Time, Place and Girl 21-23.

ADRIAN.—CROSWELL OPERA HOUSE: Faust 14; fair house. George Sidney in Busy Izzy 20; splendid co.; largest house of season.

MINNESOTA.

ALBERT LEA.—BROADWAY: Governor's Pardon 10; fair co.; good business. Sarah Padden in Kindling 17; good house; splendid performance. Fiske O'Hara in Rose of Kildare 21. House of Thousand Candles 24. Light Eternal 28. Pictures, under management of A. Valleau, on open dates.

MANKATO.—THEATER: Sarah Padden in Kindling 16; good houses; fine performance. House of Thousand Candles 17; good house and co. Fiske O'Hara 22. Buster Brown 23. Minneapolis Symphony Orchestra 25.

WINONA.—OPERA HOUSE: Sarah Padden in Kindling 11 pleased fine audience. May Robson in Night Out 13; large business. Melrose, hypnotist, 14-17; good business. Modern Eve 21. Pomander Walk 25.

FARIBAULT.—Minneapolis Symphony Orchestra delighted capacity 14. Kindling 15 pleased large audience. Light Eternal 26. Officer 666 Dec. 13.

SLEEPY EYE.—STANDARD OPERA HOUSE: House of Thousand Candles 18; good co. and business.

MISSISSIPPI.

YAZOO CITY.—YAZOO: Al. G. Field's Minstrels 22; S. R. O.; excellent co. Madame Sherry 6 pleased large business. Alma, Where Do You Live? 16; good business. Heart Breakers 19. Bell Hop 23. Margaret Anglin 26.——ITEM: Madame Sherry co. was given reception at Elks' Club by ladies of city in honor of Ada Meade, whose parents formerly lived on Rialto plantation, a few miles below here on the Yazoo River.

JACKSON. — CENTURY: Louis Mann in Elevating a Husband 11 pleased good house. Mutt and Jeff 12; good business. Maude Adams as Peter Pan 14; charmed S. R. O. Alma, Where Do You Live? 18. Heart Breakers 20. Margaret Anglin 27. Dockstader 30. Pink Lady Dec. 3. Rosary 7. Excuse Me 10. Spring Maid 14. Fortune Hunter 18. Forty-five Minutes from Broadway 25.

GREENVILLE. — GRAND: Grace Drew heading clever co. in Alma, Where Do You Live? 15 pleased large audience.

MISSOURI.

HANNIBAL.—PARK: Naughty Marietta 11; good co. and business. McFadden's Flats 22. Blue Mouse 23.

NEBRASKA.

LINCOLN. — OLIVER: Coburn Players in Merchant of Venice 11, Othello 12, Twelfth Night and Electra 13; good business. Gilbert and

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Sullivan Festival co. in The Mikado pleased big business 14. Howe's pictures 15, 16 pleased good business.——ORPHEUM: Beger, Dixon and Fields, Clipper Quartette, James H. Cullen, Edmond Hayes, Rock and Fulton, Bertish: pleased excellent business 11-16.——LYRIC: Freeman and Carr, Clipper Quartette, Whitely and Bell, Powers and White, pictures 11-16.——ITEM: Because of illness MacIntyre and Harty were unable to appear 11-16 at the Orpheum, and the Clipper Quartette worked at both Lyric and Orpheum.

OMAHA. — ORPHEUM: Ethel Barrymore, Bounding Pattersons, Lowe and De Vere, Frank Milton, De Long Sisters, Ethel May Barker, McIntyre and Harty, De Witt, Burns and Torrence 18-23.——BRANDEIS: Coburn Players pleased fair audiences 14-16. Smart Set 17-19: good business. Woman 20. Rose Maid 27, 28. U. T. C. 29, 30.——GAYETY: Merry Whirl 18-23, with Moore and Smith, and an unusually good-looking lot of girls in the chorus. Ben Welch's Burlesquers 25-30.——KRUG: Gay Widows 17-23.

GRAND ISLAND. — BARTENBACH: Howe's pictures 11: big house. Smart Set 14: fair business: good performance. City 17: good business: fine performance.

YORK.—OPERA HOUSE: Howe's pictures 18: full house: good performance. Smart Set 14: fair business.

NEW HAMPSHIRE.

MANCHESTER. — PARK: King-Lynch Players in Salomy Jane: drew usual packed houses 11-16. Fortune Hunter 18-23. College Widow 25-30. —— AUDITORIUM: Lewis Harr, Bimberg, Marion and Day, Adonis drew well 18-20. Loring, Parquette and co. Asaki, Lewis and Howard 21-23.

PORTSMOUTH. — THEATER: Devo and Rehan, Tremont Quartette 18-20: capacity. Rouen's Band 18: big business. Billy Quirk, Contine and Lawrence 21-23.

CLAREMONT.—OPERA HOUSE: Stetson's U. T. C. 20: good co.: large audience.

NEW JERSEY.

ELIZABETH. — PROCTOR'S, JERSEY STREET: May Melville, Dan Walters, Bovis and Darley, My Lady Lou, Viola Duo, Mabel Day 18-20. Gregories, Irving R. Walter, Lester and Lester, William and Hartman, Tennis Girls Quartette, Nautical Trio 21-23: good houses.——PROCTOR'S, BROAD STREET: Pictures 18-23: good business.——GAIETY: Vaudeville and pictures: fair houses.

TRENTON.—TRENT: Freckles drew fairly 19, 20. Rose Maid 21-23. Sothern and Marlowe 28.——BROAD STREET: Manhattan Players in Nobody's Widow to good houses week 18-23. Salomy Jane 25-30.

WESTFIELD. — THEATER: Some Follies of 1912 (local): S. R. O.: 18, 19. Pictures 20-23: capacity.

NEW YORK.

ELMIRA.—COLONIAL: Bought and Paid For 15: large, well-pleased house. Anselus 18: good. Fortune Hunter 19: fair business. Vogel's Minstrels 22. Billy the Kid 23. Common Law 28.——LYCEUM: Garrick Players in White Sister 18-23: good business.——MOZART: Dan Mason, Lawson and Namon, Richard Hamlin, Rice and Frank, Charles Mack, Kitano Japs, Deming and Bell 18-23: capacity.——MAJESTIC: Alvin and Kenny, Warren and Conley, Moore and Young, Rosaries 18-23: large business.——FAMILY: Fuller's Minstrels 18-23: good business.——ITEM: George W. Middleton has retired from the management of the Family Theater, being succeeded by the Family Theater Co., composed of Joseph W. Hopper, Samuel H. Clark, and Gottlieb H. Tobias.—Caroline Dixon, recently prima donna of the Rorick's Theater co., has assumed a leading role in The Girl at the Gate in Chicago.—Drew A. Morton has been made stage-manager for the Garrick Players at the Lyceum. J. MAXWELL BUMBS.

BUFFALO. — STAR: Robert Hilliard in Argyle Case 18-23: showed to great advantage. The play is a success, and drew big houses: cast very strong. Officer 666 25-30.——TECK: Bought and Paid For had its first local presentation 18-23, and delighted large houses. Sam Bernard 25-30.——MAJESTIC: Billy B. Van in A Lucky Hoodoo: fair houses. Vaughan Glaser 25-30.——SHEA'S: Gus Edwards's Kid Kabaret headed the list 18-23.——LAFAYETTE: Sam Rice and his Daffydills satisfied large houses 18-23. Follies of the Day 25-30.——GARDEN: Star and Garter Show 18-23: one of best burlesque organizations seen here in months: big houses. J. W. BARKER.

GLENS FALLS.—EMPIRE: Burns and Simpson, Miss Carlton, Coyne and Swor, Richard Hamlin, Aidgans, Peauvais Marlior, pictures 18-23: satisfaction: big audiences.——PARK: Vaudeville and pictures 18-23 attracted crowds ——ITEM: Manager Joseph Miller, who reopened the Empire 14, has made good every promise and capacity business results. Mr. Miller received a large floral horseshoe at the opening performance.

PENN YAN.—SAMPSON: Bought and Paid For 14: best attraction of season: large business. Chauncey-Keiffer co. 18-23: S. R. O. Plays: Woman Against Woman, Fatal Wedding, Open Window, Blue Mouse, Old Man's Darling, Ishmael, Camille, Parson and Girl. Vogel's Minstrels 25.

NEWBURGH. — ACADEMY OF MUSIC: Merry Widow 18: good business: pleasing performance. Lion and Mouse 16: good business: pleased. Pictures and vaudeville 18-20: crowded houses. New Sin 21. Stop Thief 23. Charles K. Champlin co. 25-30.

NEWARK.—OPERA HOUSE: Baby Mine 14: excellent production: good business. Pictures and vaudeville 16: capacity. Vogel's Minstrels 18: good: fair business. Divorce Question 20. Fortune Hunter 25. Billy the Kid 27.

PALMYRA. — OPERA HOUSE: Girl of Mountains 11: good business: good attraction. Totten, magician, 18: big house and pleased. Vaudeville, with Iva Davis and James Hennessy 16: packed house. Jay Jordan and pictures 23.

GLOVERSVILLE. — DARLING: Common Law 14 interested good audience. Excuse Me 15: excellent co. and business. Howe's pictures 16: good business. Merry Widow 23. Aborn Opera co. 26. Princess of Mystery 28.

HERKIMER. — GRAND OPERA HOUSE: Lynn Stock co. 18-23. Plays: For Her Sake, Clouds and Sunshine, My Old Kentucky Home, Queen of Ranch, Convict's Sweetheart, College Chums.

SALAMANCA.—ANDREWS: Mutt and Jeff 15 pleased crowded house. Baby Mine 22. Bought and Paid For 26. Price She Paid 30. Neil O'Brien's Minstrels Dec. 3.

AUBURN. — AUDITORIUM: Angelus 20: small house. Common Law 25. Elijah 25.—— BURTIS-GRAND: Vaudeville: capacity.

PERRY.—AUDITORIUM: Bought and Paid For 18: good house. Totten, magician, 26. Lion and Mouse 2. Merry Widow 12.

BINGHAMTON.—STONE OPERA HOUSE: New Sin 26. Majestic Opera co. in Elijah 27.

OKLAHOMA.

SHAWNEE.—E. A. Harrington Stock co. at the Becker for several weeks, has gone on the road. Manager Harrington announces that the Becker for the rest of the season will be open as a one-night stand.

MUSKOGEE.—HINTON: Heart Breakers 12 pleased large house. Confession 13. Geo. Evans's Minstrels 19. David Bispham 21.—— BROADWAY: Vaudeville continues to big business.

McALESTER. — BUSBY: Heart Breakers pleased good business 11. Confession pleased 15.

OHIO.

NEWARK. — AUDITORIUM: Fatal Wedding 19 pleased good business. Beverly 22. Trail of Lonesome Pine 25. Alma 27. Passing of Third Floor Back 30. Sarah Bernhardt pictures Dec. 1, 2. Busty Pulls Strings 4. Paul Gilmore in Havoc 12.——ORPHEUM: Calloutte, Iva Danetta, Elsa Gamelka, Clucas and Jennings 14-16: pleased good business. Francis Leonard, Tower Brothers, Darrell, Mavaleo, Somers and Stakes 18-20: pleased good business. Ladell and Taylor, Jessie Bell Hale, Ada Carlton, Leon and Adline Sisters 21-23. Lonzo Fallette, Mona Lisa, Jay Carnist, Hill, Bawn and Laru 25-27. Hamilton Lee, Traske and Gladden, Eddie and Tallman, Girl with the Golden Voice 28-30.

SPRINGFIELD. — FAIRBANKS: Nancy Boyer co. 11-23 in Call of Cricket, Green Stockings, Divorcons, Janice Meredith, Price She Paid, Such a Little Queen, Marriage of Kitty, Bachelor's Romance, Clarice: plays well presented: pleased good audiences. Busty Money 26. Christie MacDonald in Spring Maid 27. Busty Pulls Strings 28.——NEW BUN: Gus Sun's Minstrels, Texico, Seven Bornmor Arabs 18-23: good patronage.

ASHLAND.—OPERA HOUSE: Alma, Where Do You Live? 20. Howe's pictures 30.—— ITEM: H. C. Westover, manager of the Ashland Opera House, received the office of County Auditor, a genuine plum, as a result of the election. His popularity was such that no candidate opposed him.

ZANESVILLE. — SCHULTZ: Busty Pulls Strings 18 pleased good business. Fatal Marriage 20: good business. Price She Paid 23: fair co.: good business.——ORPHEUM: Leon and Adline Sisters 18-20. Tower Brothers and Darrell 21-23.

YOUNGSTOWN.—GRAND OPERA HOUSE: Lucky Hoodoo 11-16: good houses. Seven Days 18-20 pleased good business. Little Miss Fix-It 27.——PRINCESS: Vaudeville and pictures 18-20: packed houses.

PORTSMOUTH.—GRAND: Graustark 16: largest matinee in five years: fair house at night. Oliver Twist pictures 22, 23. Busty Pulls Strings 25. Mutt and Jeff 28. Freckles 29. County Sheriff 30.

LIMA.—FAUROT OPERA HOUSE: Pictures 12-23.——LYRIC: Barrett Players in Man Outside 14-16. Third Degree 18-20: house filled. ——ORPHEUM: Vaudeville: business good.

CHICAGO JUNCTION.—MASONIC TEMPLE: Beverly of Graustark 18: fair co.: big business.

LOUDONVILLE. — NEW CITY: Salisbury Family 23.

BELLEFONTAINE. — GRAND: Simms's Big City Show 18-20: fair co.: good business.

TIFFIN.—GRAND OPERA HOUSE: Alma, Where Do You Live? 21. Common Law 23.

PENNSYLVANIA.

READING.—ACADEMY OF MUSIC: Louisiana Lou 15: good business: good comedy, color galore, pretty songs and many girls formed the setting for two of the funniest people local theatergoers have had an opportunity of hearing for a long time, Alexander Carr and Sophie Tucker. Not since the days when David Warfield graced the boards in burlesque has there come forth a better Hebrew comedian than Mr. Carr, who took advantage of his excellent opportunities to display his talents. Miss Tucker, with her round, plump figure and powerful voice, grabbed a big share of appreciative applause. She made a hit with her two coon songs and ludicrous antics. Bessie De Vole danced nimbly and played the title-role acceptably. De Koven Opera co. in Robin Hood 16, with matinee. Under auspices of the local Elks, this troupe sang in manner not duplicated in many years. It was unfortunate that the audiences were not commensurate with the excellence of the production for attendance was far below expectations. Much could be said in praise of everything contained in the work. The staging and costuming were magnificent. Auto Girls 19: business fair. Mischa Elman, violinist, 20, to appreciative audience: concert under direction of George D. Haage, a local musician, who will present four concert attractions this season.

SCRANTON.—LYCEUM: Howe's pictures 6, 7: capacity. John Drew in Perplexed Husband 15: capacity: Mr. Drew and Mary Boland warmly received. Louisiana Lou 16: excellent co.: good business: Alexander Carr and Sophie Tucker scored hits: Eleanor Henry, Bessie De Vole, Lester Crawford merit mention. Regina Prager in Woman 18: co. excellent: fair business: Madame Prager scored hit: D. Schoenbolts, L. Goldenberg, and B. Rosenthal merit mention. Royal Italian Opera co. 19, 20. Fortune Hunter 21, 22. Stop Thief 25-27. Sothern and Marlowe 28, 29, 30. Leon in Finishing Fanny 29, 30.——COLUMBIA: Yankee Doodle Girls 16-20: Harry McEvoy and Lillian Keeler were featured and made good: Dainty Marie merits mention. Dante's Daughters 21-23: co. and business excellent: J. Theo Murphy and Gladys Sears scored: Watson and Bandy merit mention. Sam Rice and Daffydills 25-27. Girls from Joyland 28-30.——POLI: Tom Torrias, George Roland, Diamond and Brennan, Linden Beckwith, Mori Brothers, La Tosca Trio, and Frank Hartley 18-23: excellent business.

LANCASTER.—FULTON: De Koven Opera co. in Robin Hood 14: advanced prices: delighted full house. Mutt and Jeff 16 (return): full houses. Margaret Illington in Kindling 18 pleased good audience. Bethlehem Steel Co. Band 19: excellent concert: small audience. Seven Hours in New York 20. Sunbonnet Sue 26. Three Twins 28.——COLONIAL: Five Merry Youngsters, Coffman and Carroll, Herman Mans, Aldro and Mitchell, pictures 18-20. Minstrel Four, Prentice Trio, Spiro and Lovina, Frank Palmer 21-23: large houses.——FAMILY: Comboy and Wilkie, Edward Hayes, Sam J. Curtis, Waldo, Franklin and Franklin, Brown and Martin, Baby Zelda 18-23: large houses.

EASTON.—ORPHEUM: Freckles 8 pleased good business. Kirk Brown Stock co. 11-16: S. R. O. Plays: Wife, Raffles, Typhoon, Camille, Brown of Harvard, Northern Lights, Two Orphans, Oliver Twist, Officer 666 23. Allen Stock co. 25-30.——OPERA HOUSE: Last of Regiment, Four Lubins, Three Edisons, Malumby and Musette, Tanner and Seyon, operascope 18-20. Fraser, Bradley co., Adeline Francis, Wartenberg Brothers, Copeland and Russell, William Smith, operascope 20-23: capacity.

WILKES-BARRE. — GRAND OPERA HOUSE: School Days 7-9: fair business. Everywoman 13-15: large audiences. John Drew 16: capacity. Fortune Hunter 18, 19: good business. Margaret Illington 20: large houses. Louisiana Lou 21. Rainey's pictures 22. Sothern and Marlowe 25-27. Fritzi Scheff 28. Madame X Dec. 2, 3. Little Boy Blue 4. Officer 666 5.

WILLIAMSPORT. — LYCOMING: Fortune Hunted 15: fair audiences: Ernest P. Evers, Joseph Clancy, Ed. J. De Velde, and Hazel Freeman were well received. School Days 16: large audiences: co. good throughout. Mischa Elman 21. Louisiana Lou 23. Helen Grayce 25-30.——FAMILY: Specialties and pictures 18-23: large audiences.

BRADFORD.—THEATER: Mutt and Jeff 14: amused good house. Busty Pulls Strings 16 pleased two fine audiences. Allen Stock co. 18-23 in House of Thousand Candles, St. Elmo, Bishop's Carriage, Girl from Sherry's, Sapho, and Wolf: good business. Baby Mine 25. Bought and Paid For 30.

CONNELLSVILLE. — SOISSON: Howe's pictures 13 pleased large house. Passing of Third Floor Back 14: fair business. Spring Maid 16: two large houses: splendid performance. Neil O'Brien's Minstrels 20: co. and business good. Little Women 27. Trail of Lonesome Pine Dec. 4.

JOHNSTOWN.—CAMBRIA: Ian Robertson in Passing of Third Floor Back 13: fair business. Durbar pictures 18-20: good business. Auto Girls 22. Three Twins 27. Neil O'Brien's Minstrels 28.——MAJESTIC: Vaudeville, split weeks with Wilmer and Vincent Altoona house, beginning 25.

SUNBURY.—CHESTNUT STREET OPERA HOUSE: Grayce Stock co. 11-16: S. R. O.: in Three Weeks, Thelma, Man on Box, Devil, In Bishop's Carriage, all beautifully staged. Louisiana Lou 20. School Days 22. Squaw Man 30.

McKEESPORT. — WHITE'S NEW: Peacemakers 16 pleased large business. Howe's pictures 20. Newlyweds 22. Auto Girls 23.—— ALTMYER: Vaudeville and pictures: business good.

HAZLETON. — GRAND: Get-Rich-Quick Wallingford 14 won approval: S. R. O. Louisiana Lou 15 delighted largest house of season which thoroughly appreciated Alexander Carr. Officer 666 21.

BUTLER. — MAJESTIC: Newlyweds 13: good co.: pleased large house. Alma 15 drew light house: third time here. Majestic Stock co. 18-23: S. R. O. Spring Maid 19: capacity: excellent co.: best musical attraction of season.

WASHINGTON.—GLOBE: Frolics of 1912 14: good business. Passing of Third Floor Back 16 pleased large audience. Howell-Keith Stock co. 18-23.

POTTSVILLE.—ACADEMY: Louisiana Lou 14: S. R. O.: Alexander Carr and Sophie Tucker scored. Fortune Hunter 16 delighted good business.

WAYNESBURG.—OPERA HOUSE: Keyes Sisters Stock co. 11-16: fair business. Mutt and Jeff 18 pleased capacity.

BELLEFONTE.—GARMAN'S OPERA HOUSE: Fortune Hunter pleased good audience 14. Temple Dramatic co. in repertoire 18-23.

GREENSBURG.—ST. CLAIR: Frolics of 1912 15: good co.: light business. Newlyweds 16 pleased good houses.

CHAMBERSBURG. — NEW: Servant in House 13: good co. and business. Neil O'Brien's Minstrels 22. Freckles 27.

WELLSBORO. — BACHE AUDITORIUM: Fortune Hunter 15: capacity. Vogel's Minstrels 26.

RHODE ISLAND.

PROVIDENCE.—MADAME X and Freckles shared week 18-23 at Colonial: good houses. Question 25-30.——The three star combination—Annette Kellermann, Jefferson De Angelis, and Stella Mayhew—were at the Opera House in two novel productions, Wood Nymphs and The Barnyard Romeo, 18-23. Ransomed 25-30.—— Under Southern Skies made strong bid for honors of Empire stock season 18-23. Strongheart 25-30.——Rud Fisher led the bill at Keith's 18-23. W. L. Abingdon, Laura Guerite, Arthur Conrad, and Max's Circus shared honors.

NEWPORT.—OPERA HOUSE: Million 16: fair co.: small business. Sousa's Band 18: fine concert: fair house. Little Boy Blue 19: excellent co.: S. R. O. Blake's Circus, Freda and Americo, Jennie Girard, Those Four Boys, Flying La Mars, Dancing Phlends 18-23 (except 19). —— COLONIAL: Watcher's Animals, Burns and Franklin, Friedland and Clark, Frederick V. Powers, Prince Ceylon, Abora 18-23. ——BIJOU: Independents 18-23: crowds.

SOUTH CAROLINA.

COLUMBIA.—THEATER: Madame Sembrich 15 charmed good house. Bohemian Girl 16: good

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business. Excuse Me 18; fair house. Charles B. Hanford in Othello 20; small house. Rainey's pictures 21-23. Baby Mine 27. Miss Nobody from Starland 30. Trail of Lonesome Pine Dec. 4, 5. Over Night 6. Rosary 7.

FLORENCE. — AUDITORIUM: Bohemian Girl 19; excellent co.; capacity. Baby Mine 26.

TENNESSEE.

KNOXVILLE. — STAUB'S: Louisiana Lou 13; snappy, bright, with well-balanced co.; good business. Happy Hooligan pleased large audience 14.——BIJOU: Australian Waits in remarkable exhibitions of whip cracking 11-16.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE: Treat of season was Maude Adams 5, 6 in Ueter Pan. This was Miss Adams's initial bow to a San Antonio audience, but we all hope that it will not be her last. Notwithstanding the fact that Miss Adams gave a special matinee, there were many who did not get to see this charming little actress, she playing to S. R. O. business at all three performances. The whole city fell in love with Miss Adams, and will anxiously await her return. Al. G. Field's Minstrels 9, 10; best that has been here for many years; capacity. A Man's Game 11, 12; featuring Eatha Williams and Edwin Walter; creditable performance; fair business. Al. H. Wilson 15-17 drew well. Quaker Girl 13, 14 drew good houses; Victor Morley, Natalie Alt, and William Blaisdell were good. Madame Sherry 20-24. Spring Maid 25-27. Mutt and Jeff 28, 29. Louisiana Lou 30. Dec. 1. Get-Rich-Quick Wallingford 2-4. Alma, Where Do You Live? 6-8. Modern Eve 10, 11. Pink Lady 12-15. Baby Mine 16, 17. Excuse Me 18. Winning Widow 19, 20. In Old Kentucky 21, 22. George Evans's Minstrels 24, 25. Woman 28, 29. Bohemian Girl 30, 31.

EL PASO.—THEATER: Quaker Girl 16; S. R. O. in Old Kentucky 17, 18.——CRAWFORD: Albert Taylor Stock co. plays to phenomenal business. Plays 10-16: Christian, Young Mrs. Winthrop, Man on Box. The stay here is indefinite.

BONHAM.—STEGER OPERA HOUSE: Girl from Tokio 4; fair business. Smart Set 6; good business. Maude Powell 15; large business; highly pleased.

GREENVILLE. — KING: Coburn's Minstrels 13 pleased large audience; good performance.

CLARKSVILLE.—OPERA HOUSE: Smart Set 11; topheavy house; satisfaction. Coburn's Minstrels 16; capacity; pleasing performance.

WICHITA FALLS.—THEATER: Girl from Tokio 16 pleased fair houses. Smart Set 18. Goose Girl 19.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATER: Valeska Suratt 4-7 in Kiss Waltz; large, pleased audiences. Dates originally included only three nights, but were extended owing to call for tickets. Louise Richmond, George Baldwin, Lillian Wiggins, Hattie Burks, Harry McDonough, Jr., and Edward Lorraine were each popular. Miss Suratt made a strong personal impression. Rosary 8, 9; fair business. Woman 11-13; large audiences; one of strongest plays of season. Bought and Paid For 14-16; good business; Julie Herne has been popular here since her childhood days, and was warmly received; Charles Millward scored; George Wright and Dorothy Davies were each worthy. Modern Eve 19-21.——At the Colonial Cathrine Counties, supported by a good stock co., gave an artistic presentation of Mrs. Wiggs of the Cabbage Patch 10-16; Florence Everhart shared honors with Miss Counties.——At the Orpheum 10-16: Asard Brothers, Lewis and Dody, Ofedo's Manon Opera co., Claude and Fannie Usher, Deiro, La Mase Trio, and animated weekly; house packed.——An attempt was made 3-9 to reopen the Garrick with a local stock co., headed by E. Forrest Taylor. And, although a very creditable presentation of New Misunister was given, the public did not turn out, and the venture was abandoned before the week was out. Willard Mack and Marjorie Rambeau are booked to do a sketch on the Orpheum Circuit.

C. E. JOHNSON.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC: Adeline Genee 20 delighted big house. Charlotte Walker in Trail of Lonesome Pine 25-27.——BIJOU: Frolics of 1912 18-23; good houses. Madame Sherry 25-30.——COLONIAL: Fennell and Tyson, De Busse, Elwood Snow, Lockeam and Burns, Hilton and Bannan, pictures 18-23.——EMPIRE: Baby Athlone, Cunningham and Coveney, Lamb's Manikins, Barrow and Milo, Barrett and Barne, pictures 18-23.

NEWPORT NEWS.—ACADEMY OF MUSIC: Billy the Kid 18 pleased good house.

WEST VIRGINIA.

HUNTINGTON.—THEATER: Oliver Twist 4; packed house; Wilton Lackeye easily the star. Robert Mantell in King Lear 5 delighted large audience.——HIPPODROME: Hennings and Lewis, Brob and Lyons, Valentine's Dogs, Mathews and Curtis, Texico 11-16; big business.——PLACADE: Creo, What Happened in Room 44, Barrow and Milo, Frank Howard, Jean Flanernan, Young and Marsh, Wood and Lawson, Davitt and Duval, Debusse 11-16; big week.

WESTON. — CAMDEN OPERA HOUSE: Trail of Lonesome Pine 16; fair business; failed to please.

CHARLESTON. — BURLEW: William H. Crane in Senator Keeps House 20 pleased capacity. Bunty Pulls Strings 22.

WISCONSIN.

FOND DU LAC.—HENRY BOYLE: Littlest Rebel 14; fair business. Thief 17; satisfaction; business good. Thomas W. Ross in Only Son 18; capacity; one of best attractions ever seen here. Jack Bessey co. 24-30. Howe's pictures 3.

APPLETON. — THEATER: Littlest Rebel 12 pleased good house. Fortune Hunter 14; satisfaction. Thomas W. Ross in Only Son 15; one of finest performances in years; Lizzie Hudson Collier sharing honors. Chauncey Olcott 21. Modern Eve 23.

RACINE. — THEATER: Littlest Rebel 16; good audience. Freckles 17; good audience. Thomas W. Ross 20. Modern Eve 23. Winninger Brothers co. 25-Dec. 1.

EAU CLAIRE.—GRAND: Sarah Padden in Kindling 13; good business. Ward Sisters' Mechanical Doll 10, 12, 14-16 pleased big houses. Modern Eve 21. Pomander Walk 29.

BELOIT. — WILSON'S OPERA HOUSE: Woman in Case 15; fair house. Freckles pleased good business 16. Littlest Rebel 19; good house. Third Degree 23. Thief 30.

SHEBOYGAN.—NEW OPERA HOUSE: Frank Winninger co. 11-17. Third Degree 18; capacity. Thomas W. Ross in Only Son 19.

LA CROSSE.—THEATER: May Robson in Night Out 12; packed house; pleased.

WYOMING.

LARAMIE.—OPERA HOUSE: Bought and Paid For 19. Polly of Circus 26.

CANADA.

MONTREAL, P. Q.—HIS MAJESTY'S: La Boheme opened third week of grand opera 18; Mlle. Ferrabini repeated her splendid performance of Mimi. Rigoletto, Faust, La Tosca, and Aida were other operas of the week.——PRINCESS: For second week of their stay 18-23 the Aborn Opera co. presented Chimes of Normandy. Margaret Illington 25-30.——ORPHEUM: Graham Moffat's Players in Concealed Bed were headlined 18-23; Lillian Shaw made a big hit with her songs and impersonations, and The Courtiers was an elaborate musical offering.——GAYETY: Knickerbocker Burlesquers featuring Roger Imhof gave satisfaction 18-23.——ROYAL: Nick Murphy and Jolly Grass Widows pleased good audiences 18-23. —— FRANCAIS: Vaudeville and pictures. W. A. TREMAINE.

HAMILTON, ONT.—OPERA HOUSE: Ben-Hur 4-6; capacity. Everywoman 7-9; no standing room left. Merry Widow 28, 29; biz business; Charles Meakins, a Hamilton boy and general favorite, scored of course. At the evening performance 28 (the Canadian Thanksgiving) he presented prizes for the annual Hamilton *Herald* road race, and was given an ovation. May Bell Marks co. 18-23; good business.

CALGARY, ALTA.—SHERMAN GRAND: Sheehan Opera co. 11-13; fair business. Orpheum Vaudeville 14-16, with Joseph Herbert, Jr., and Lillian Goldsmith, Clark and Hamilton, Tuscans Brothers, and Carrie Reynolds; capacity.——EMPIRE: Vaudeville 14-20; capacity.——LYRIC: Toronto Stock co. in Toilers 11-16. U. T. C. 18-23.

ST. CATHARINES, ONT.—GRAND: R. W. Marks Stock co. (return) 4-9; big houses. Plays: Siberia, Starlight, Village Schoolmarm, Camille, Nell Gwynn, Bishop's Carriage, Lena Rivers, Nobody's Claim, Trail of Lonesome Pine 15 delighted capacity.

HALIFAX, N. S.—ACADEMY OF MUSIC: Stock co. scored success in Woman's Way 18-23; Florence Henry made first appearance and won repeated calls.

WOODSTOCK, ONT.—GRIFFIN OPERA HOUSE: Ben Greet's Players in Comedy of Errors 15; capacity. Little Miss Fix-It 21.

PETROLIA, ONT. — VICTORIA OPERA HOUSE: Guy Brothers' Minstrels pleased full house 19.

REGINA, SASK.—THEATER: Return of Red Rose 11-13; S. R. O. Bought and Paid For 15, 16; good business.

THE HARKINS COMPANY OFF FOR ANTILLES.

The W. S. Harkins company of players sailed from New York Wednesday, Nov. 27, for Bermuda, where they will play for two weeks. From there they will go to Barbados, South America; Demarra, Jamaica and the West Indies; also Trinidad, Port of Spain. The repertoire of plays comprise some of the best New York successes. Miss Sue Van Duser and Jack Rigney are the leading people. In the company is Harry O. Stubbs, H. Orris Holland, John M. Walker, Arthur J. Price, Thomas Severn, Lowney Lewis, Miss Mona Ryan, Adele Vaughan, Clara La Mar and Louise Waller. The company remains in the tropics until the latter part of next April.

AN UNFOUNDED RUMOR DENIED.

A false rumor, which is current, of the death of Mr. Al Phillips and Miss Shaw, of The Great Divide company, in consequence of a horrible accident, has greatly perturbed their many friends, and many inquiries have come to THE DRAMATIC MIRROR for details. We are glad to be able to assure all that nothing of the sort occurred, and that both are alive and in the best of health, as verified by a letter received from Mr. Phillips, dated Columbus, Ind., Nov. 4. The story, it seems, was started by some irresponsible "drummer."

WON THROUGH LOVE SONG FROM STAGE

Walter L. Hanson, who recently married Henriette de Reutti, a vaudeville singer, is said to have been won through the singing of Miss de Reutti in a vaudeville house in the Bronx, when, as was her custom, she picked out someone in the audience to sing it to. Mr. Hanson was visibly impressed, and recognized the singer as a former sweetheart. They were soon married, and it has not been learned whether the wealthy man's parents will object or not.

MONTGOMERY AND STONE DINNER

The Lambs' complimentary dinner to be tendered Messrs. Montgomery and Stone, which had been set for Dec. 1, has been postponed to Dec. 8, owing to an important gambol that is to take place on the former date. Notices have been issued to that effect.

LAURETTE TAYLOR IN NEW PLAY.

Peg o' My Heart, with which John Cort will open his new theater next month, began its preliminary tour on the road in Rochester on Monday night, with Laurette Taylor as star.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman): Lexington, Ky., 26, 27, Louisville 28-30, Washington, D. C., Dec. 2-7.

"AFFAIRS" of ANATOL (Winthrop Ames): New York city Oct. 14—indefinite.

ANDRE, ANTHONY: Little Rock, Ark., 27, Hot Springs 28, Pine Bluff 29.

ANGLIN, MARGARET (Louis Nethersole): Jackson, Miss., 27, Shreveport, La., 28, Lake Charles 29, Lafayette 30, Port Arthur, Tex., Dec. 2, Beaumont 3, Galveston 4, Houston 5, 6, Austin 7, San Antonio 9-11.

ARLISS, GEORGE (Liebler Co.): Boston, Mass., Oct. 14—indefinite.

BABY MINE (William A. Brady): Oklahoma City, Okla., 27, 28, McAlester 29, Muskogee 30, Ft. Smith, Ark., Dec. 2, Little Rock 3, Hot Springs 4, Pine Bluff 5, Texarkana 6, Shreveport, La., 7, 8, Dallas, Tex., 9, 10, Ft. Worth 11, 12.

BABY MINE (Southern: William A. Brady): Columbia, S. C., 27, Charleston 28, Sumter 29, Camden 30, Orangesburg Dec. 2, Blackville 3, Barnwell 4, Savannah, Ga., 5, Sandersville 6, Augusta 7, Milledgeville 9, Wrightsville 10, Hawkinsville 11.

BABY MINE (Eastern: William A. Brady): Kane, Pa., 27, Bradford 28, Dunkirk, N. Y., 29, Erie, Pa., 30, Ashtabula, O., Dec. 2, Greenville, Pa., 3, Meadville 4, Tarentum 5, Butler 6, Akron 7.

BACHELOR'S HONEYMOON (Gilson and Bradfield): Ogden, Ia., 27, Boone 28, Laurens 29.

BALANCE, THE (Gorham and Rowlander): Kewaunee, Ill., 27, Rock Island 28.

BEN-HUR (Klaw and Erlanger): Chicago, Ill., Nov. 11-Dec. 7.

BILLY THE KID (Herbert Farrar): Newark, N. Y., 27, Auburn 28, Troy 29, 30, Schenectady Dec. 2, Saugerties 3, Poughkeepsie 4, Albany 5, 6, Oswego 7.

BILLY THE KID (William Wood): Winchester, Ky., 27, Lexington 28, Frankfort 29, Hamilton, O., Dec. 1.

BIRD OF PARADISE (Oliver Morosco): Louisville, Ky., 25-30.

BLAIR, EUGENIA (G. H. Nicolai and Adelaide French): Cincinnati, O., 24-30, Terre Haute, Ind., Dec. 1, Linton 2, Robinson, Ill., 3, Rockville, Ind., 4, Peoria, Ill., 5-7, Joliet 8, Aurora 9, Danville 10, Tipton, Ind., 11.

BLINDNESS OF VIRTUE (William Morris): Chicago, Ill., Nov. 25—indefinite.

BLINN, HOLBROOK (William A. Brady): Portland, Ore., 24-30, Astoria Dec. 1, Centralia, Wash., 2, Aberdeen 3, Tacoma 4, Seattle 5-7, Everett 8, Bellingham 9, Westminster, Can., 10, Victoria 11.

BLUE BIRD (Messrs. Shubert): St. Paul, Minn., 24-30.

BOUGHT AND PAID FOR (William A. Brady): Denver, Colo., 24-30.

BOUGHT AND PAID FOR (William A. Brady): Minneapolis, Minn., 24-30, St. Paul Dec. 1-7.

BOUGHT AND PAID FOR (William A. Brady): Pittsburgh, Pa., 25-30.

BOUGHT AND PAID FOR (William A. Brady): Chicago, Ill., Oct. 21—indefinite.

BRUTE, THE (Comstock and Gest, Inc.): Brooklyn, N. Y., 25-30.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Indianapolis, Ind., 25-30, Columbus, O., Dec. 2-7, Hamilton 8, Urbana, Ill., 9, Decatur 10, Bloomington 11.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Philadelphia, Pa., 4-30.

BURKE, BILLIE (Charles Frohman): New York city Sept. 9-Jan. 4.

BUTTERFLY ON THE WHEEL (Messrs. Shubert and Waller): San Francisco, Cal., 18-31, Sacramento Dec. 1, 2, Stockton 3, Oakland 5-8, Fresno 9, Bakersfield 10, Pasadena 11.

BUTTERFLY ON THE WHEEL (Messrs. Shubert and Waller): Brooklyn, N. Y., 25-30.

CALL OF THE HEART: Washington, D. C., 25-30.

CLARK, DELLA: Bartow, Fla., 27, Tampa 28, Mulberry 29, St. Petersburg 30, Ocala Dec. 2, Palatka 3, Jacksonville 4, Quitman, Ga., 5, Thomasville 6, Bainbridge 7, Marianna, Fla., 9, Apalachicola 10, Quincy 11.

COBURN PLAYERS (L. M. Goodstadt): Dubuque, Ia., 28 Rockford, Ill., 29.

COHAN, GEORGE M. (Cohan and Harris): New York city Sept. 23—indefinite.

COLLIER, WILLIAM (Lew Fields): New York city Nov. 12—indefinite.

COMMON LAW (Co. A: A. H. Woods): Indianapolis, Ind., 25-30.

COMMON LAW (Co. B: A. H. Woods): Omaha, Neb., 27, 28, Lincoln 29, York 30.

COMMON LAW (Co. D: A. H. Woods): Ithaca, N. Y., 27, Elmira 28, Hornell 29, Geneva 30.

CONCERT, THE (David Belasco): Lowell, Mass., 27, Worcester 28, Springfield 29.

CONFESSION, THE (J. T. Fearsall): Denver, Colo., Dec. 1-7, Trinidad 9, Albuquerque, N. Mex., 10, El Paso, Tex., 11.

COUNTRY BOY (H. B. Harris, Inc.): Chicago, Ill., 4-30, Grand Rapids, Mich., Dec. 2-7, Detroit 9-14.

COUNTY SHERIFF (Wee and Lambert): Terre Haute, Ind., 27, Decatur, Ill., 28, Hannibal, Mo., 30.

COW PUNCHER (Brandon's): Stanley, N. Dak., 27, Velva 28.

CRANE, WILLIAM H. (Joseph Brooks): Louisville, Ky., 25-27, Indianapolis, Ind., 28-30, St. Louis, Mo., Dec. 1-7.

CROSMAN, HENRIETTA (Maurice Campbell): Norfolk, Va., 27, Richmond 28.

DALY, BERNARD (Starr L. Pixley): Smiths Falls, Can., 27, Brockville 28, Belleville 29, Kingston 30, Peterboro Dec. 2, Hamilton 3, 4, London 5, 6, St. Thomas 7.

DAUGHTER OF HEAVEN (Liebler Co.): New York city Oct. 12—indefinite.

DIVORCE QUESTION: Rochester, N. Y., 25-30.

DIVORCE QUESTION (Gaskill and MacVitty): Marquette, Mich., 27, Calumet 28, Hancock 29, Ishpeming 30.

DIVORCE QUESTION (Central: Rowland and Clifford): Marshall, Mich., 27, Kalamazoo 28, Bay City 29, Saginaw 30, Owosso Dec. 1, Flint 2, Port Huron 3, Pontiac 4, Ann Arbor 5, Jackson 6, Lansing 7, Grand Rapids 8-11.

DREW, JOHN (Charles Frohman): Philadelphia, Pa., 25-Dec. 7.

EVERYWOMAN (Henry W. Savage): Springfield, Mass., 25-27, New Haven, Conn., 28-30.

EVERYWOMAN (Henry W. Savage): Cincinnati, O., 24-30.

EXCUSE ME (Eastern: Henry W. Savage): Baltimore, Md., 25-30.

EXCUSE ME (Western: Henry W. Savage): Anniston, Ala., 27, Atlanta, Ga., 28, 29, Chattanooga, Tenn., 30.

FAIRBANKS, DOUGLAS (Cohan and Harris): New York city Nov. 4—indefinite.

FANNY'S FIRST PLAY (Messrs. Shubert): New York city Sept. 16—indefinite.

FARNUM, DUSTIN (A. H. Woods): San Francisco, Cal., 17-30.

FARNUM, MARSHALL (Messrs. Farnum and Donnesetta): Streator, Ill., 27, Peoria 28, Galesburg 29, Rock Island 30, Des Moines, Ia., Dec. 9, 10.

FARNUM, WILLIAM (A. H. Woods): Cincinnati, O., 25-30.

FATAL WEDDING: St. Louis, Mo., 24-30.

FAUST (Manley and Campbell's): Mt. Pleasant, Mich., 27, Lansing 28, Howell 29, Ann Arbor 30, Hudson Dec. 2, Lagrange, Ind., 3, Kendallville 4, Angola 5, Albion 7, Nappanee 9.

FAVERSHAM, WILLIAM (Leonard J. Gallagher): New York city Nov. 4-Dec. 7, Boston, Mass., 9-21.

FINE FEATHERS (H. H. Frazee): Chicago, Ill., Aug. 12—indefinite.

FISKE, MRS. Harrison Grey Fiske): New York city Nov. 19—indefinite.

FOOL THERE WAS, A: St. Louis, Mo., 24-30.

FORTUNE HUNTER (Cohan and Harris): Crookston, Minn., 27, Fargo, N. Dak., 28, Valley City 29, Jamestown 30, Mandan Dec. 1, Bismarck 2, Dickinson 3, Miles City, Mont., 4, Billings 5, Livingston 6, Bozeman 7, Butte 8, Anaconda 9, Great Falls 10, Helena 11.

FORTUNE HUNTER (Cohan and Harris): Kansas City, Mo., 24-30, St. Louis Dec. 1-7, Belleville, Ill., 8, Cairo 9, Paducah, Ky., 10, Evansville, Ind., 11.

FORTUNE HUNTER (Ernest Schnabel): Port Jervis, N. Y., 27, Dover, N. J., 28, Burlington 29, Pottsville, Pa., 30.

FRECKLES (Central: A. G. Delamater): Saugerties, N. Y., 27, Troy 28, Bennington, Vt., 29, Glens Falls, N. Y., Dec. 2, Amsterdam 3, Johnstown 4, Herkimer 5, Utica 6, 7, Lowville 9, Carthage 10, Watertown 11.

FRECKLES (Eastern: A. G. Delamater): Iowa Falls, Ia., 27, Marshalltown 28, Waterloo 29, Dubuque 30, Cedar Rapids Dec. 1, Iowa City 2, Clinton 3, Davenport 4, Rock Island, Ill., 5, Moline 6, Burlington, Ia., 7, Ft. Madison 8, Keokuk 9, Ottumwa 10, Oskaloosa 11.

FRECKLES (Southern: A. G. Delamater): Chambersburg, Pa., 27, Cumberland, Md., 28, Martinsburg, Va., 29, Lynchburg 30, Baltimore, Md., Dec. 2-7, Roanoke, Va., 9, Bluefield, W. Va., 10, Ironton, O., 11.

GAMBLERS, THE (Ed. McDowell): Chicago, Ill., 10-Dec. 7, St. Louis, Mo., 8-14.

GARDEN OF ALLAH (Liebler Co.): Pittsburgh, Pa., Nov. 25-Dec. 7, Philadelphia 9-21.

GEORGE, GRACE (William A. Brady): Detroit, Mich., 25-30.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Shamokin, Pa., 27, Altoona 28, Latrobe 29, Johnstown 30.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Galveston, Tex., 27, Houston 28, Austin 30, San Antonio Dec. 2-4.

GIRL FROM RECTOR'S (Wm. Wamscher's): Coffeyville, Kan., 27, Joplin, Mo., 28.

GIRL IN THE TAXI (A. H. Woods): McKeesport, Pa., 27, Washington 28, Waynesburg 29.

GIRL OF THE MOUNTAIN (Messrs. Wee and Lambert): Plainfield, N. J., 28, So. Bethlehem, Pa., 30.

GLASER, VAUGHAN: Buffalo, N. Y., 25-30.

GOOD LITTLE DEVIL (David Belasco): Philadelphia, Pa., Dec. 16-21.

GOOSE GIRL (Baker and Castle): Longview, Tex., 27, Palestine 28, Marshall 29, Greenville 30, Paris Dec. 2, Clarksville 3, Texarkana 4, Little Rock, Ark., 5, Hot Springs 6, Pine Bluff 7, Memphis, Tenn., 8-14.

GOVERNOR'S LADY (Messrs. Belasco and Elliott): New York city Sept. 5-Jan. 4.

GREAT DIVIDE: Hammond, Ind., 28, Aurora, Ill., 30.

HACKETT, NORMAN (Stair and Nicolai): Kendallville, Ind., 27, Ft. Wayne 28, South Bend 29, Goshen 30, Benton Harbor, Mich., Dec. 1, Coldwater 3, Hillsdale 4, Tecumseh 5, Morenci 6, Dayton, O., 9-11.

HILLIARD, ROBERT (Klaw and Erlanger): Columbus, O., 25-30.

HODGE, WILLIAM (Liebler Co.): Indianapolis, Ind., 25-27.

HOUSE OF A THOUSAND CANDLES (C. S. Primrose): Waterloo, Ia., 28, Independence 29, Marshalltown Dec. 1.

HOUSE OF A THOUSAND CANDLES (Western: Primrose and McGillian): Central City, Neb., 27, Aurora 28, Seward 29, Hebron Dec. 2.

ILLINGTON, MARGARET (E. J. Bowes): Montreal, Can., 25-30.

IN OLD KENTUCKY (Litt and Dingwall): Denver, Colo., 24-30.

IRVING PLACE (Dr. Baumfeld): New York city Sept. 26—indefinite.

KELLARD, JOHN E.: New York city Nov. 18—indefinite.

KISMET (Harrison Grey Fiske): St. Louis, Mo., 18-30, Cincinnati, O., Dec. 2-7, Cleveland 9-14.

LANG, EVA (O. D. Woodward): St. Paul, Minn., 17-30.

LAW AND THE LADY (Wm. L. Tucker): Moline, Ill., 27.

LITTLE MISS BROWN (William A. Brady): Newark, N. J., 25-30.

LITTLE TENDERFOOT (Lee D. Ellsworth): Pittsburgh, Pa., 25-30, Youngstown, O., Dec. 2-4, Ft. Wayne, Ind., 5-7, Chicago, Ill., 8-21.

LITTLE MISS SUSAN (L. A. Edwards): Caldwell, O., 27, McConnelsville 28, Crooksville 29, Shawnee 30, Corning Dec. 2, New Lexington 3.

LITTLE WOMEN (William A. Brady): New York city Oct. 16—indefinite.

LITTLE WOMEN (Western: William A. Brady): Akron, O., 29.

LORAINE, ROBERT: Baltimore, Md., 25-30, Washington, D. C., Dec. 2-7.

LOTTERY MAN (Merle H. Norton's): Provo, U., 28, Elko, Nev., 29, Lovelock 30, Reno Dec. 1.

MacLEAN-HANFORD-TYLER-DROFNAH: Jacksonville, Fla., 27, 28, Tallahasee 29, Pensacola 30, New Orleans, La., Dec. 1-7, Baton Rouge 9, La Fayette 10, Lake Charles 11.

MAN HIGHER UP (Jos. M. Gaites): Philadelphia, Pa., Nov. 11-Dec. 7.

MANN, LOUIS (Werba and Luescher): St. Louis, Mo., 25-30, Kansas City Dec. 2-7.

MANTELL, ROBERT B. (William A. Brady): Cleveland, O., 25-30.

MASON, JOHN (Charles Frohman): New York city Sept. 19—indefinite.

MASTER OF THE HOUSE (Messrs. Shubert): Boston, Mass., Nov. 25-Dec. 7.

MEEHAN, JOHN (Monte Thompson): Hamilton, Can., 29, 30, St. Catharines Dec. 2, Galt 3, Guelph 4, Owen Sound 5, Stratford 6, London 7, St. Thomas 9, Woodstock 10, Brantford 11.

MERE MAN (William Harris): New York city Nov. 25—indefinite.

MILESTONES (Messrs. Klaw, Erlanger and Brooks): New York city Sept. 17—indefinite.

MILESTONES (Messrs. Klaw, Erlanger and Brooks): Milwaukee, Wis., 25-30.

MILLER, HENRY (Klaw and Erlanger): Boston, Mass., Nov. 4-Dec. 14.

MILLION, THE (Henry W. Savage): Chicago, Ill., Nov. 11—indefinite.

MILLION, THE (Henry W. Savage): St. Johnsbury, Vt., 27, Plattsburg, N. Y., 29, Glens Falls 30.

MISSOURI GIRL (Norton and Beith's): No. Yakima, Wash., 28.

MRS. WIGGS OF THE CABBAGE PATCH: Quincy, Ill., 28.

NAZIMOVA, MME. (Charles Frohman): New York city Nov. 11—indefinite.

OFFICER 666 (Cohan and Harris): Buffalo, N. Y., 25-30.

OFFICER 666 (Middle West: Cohan and Harris): Lewiston, Pa., 27, Harrisburg 28, Coatesville 29, Lancaster 30.

OFFICER 666 (Southern: Cohan and Harris): Pittsburg, Kan., 27, Springfield, Mo., 28, Clinton 29, Butler 30.

OFFICER 666 (Western: Cohan and Harris): Minneapolis, Minn., 24-30, St. Paul Dec. 1-7.

O'HARA, FISKE (Augustus Pitou, Jr.): Sioux City, Ia., 27, 28, Columbus, Neb., 29, Fremont 30, Omaha Dec. 1-4, St. Joseph, Mo., 5, Topeka, Kan., 6, Lawrence 7, Ottumwa, Ia., 9, Keokuk 10, Ft. Madison 11.

OLCOTT, CHAUNCEY (Henry Miller): Detroit, Mich., 25-30.

OLD HOMESTEAD (Frank Thompson): Cleveland, O., 25-30, Detroit, Mich., Dec. 1-7.

OLD HOMESTEAD (Coast: Frank Thompson): Fellows, Cal., 27, Bakersfield 28, Santa Barbara 29, Ventura 30, Oxnard Dec. 1, Riverside 2, Redlands 3, Pomona 4, Santa Ana 5, San Diego 6, 7, Los Angeles 8-14.

OUR WIVES (Jos. M. Gaites): New York city Nov. 4—indefinite.

OVER NIGHT (William A. Brady): Syracuse, N. Y., 27-30.

PAID IN FULL (Eastern: C. S. Primrose): Rich Hill, Mo., 27, Pittsburg, Kan., 28, Carthage, Mo., 30.

PAID IN FULL (Western: C. S. Primrose): Ardmore, Okla., 28, Marietta 29, Tishomingo 30.

PAIR OF COUNTRY KIDS (C. Jay Smith): Coleman, Tex., 27, San Angelo 28, Ballinger 29, Abilene 30.

PASSERS-BY (Charles Frohman): Boston, Mass., Nov. 18-Dec. 7.

PASSING OF THE THIRD FLOOR BACK: Zanesville, O., 29 Newark 30.

PEG O' MY HEART (John Cort): Rochester, N. Y., 25-27.

POLLY OF THE CIRCUS (Frederic Thompson): Boise City, Ida., Dec. 4, 5.

POYNTER, BEULAH (Burt and Nicola): Nashville, Tenn., 25-30, Columbus, O., Dec. 2-4, Akron 5-7, Toledo 8-11.

PRICE, THE (Clarence Bennett and Co.): Sterling, Ill., 27, Rockford 28.

PUTTING IT OVER (Frank Hatch): Columbus, Miss., 27, Birmingham, Ala., 28, Selma 29, Mobile 30, New Orleans, La., Dec. 1-7.

QUESTION, THE (Walton Bradford): Providence, R. I., 25-30.

RANSOMED (John Cort): Providence, R. I., 25-30.

READY MONEY (H. H. Frazee): Dayton, O., 27, Columbus 28-30.

READY MONEY (H. H. Frazee): New York city Aug. 19-Dec. 7.

READY MONEY (H. H. Frazee and Wm. A. Brady): London Eng., Aug. 12—indefinite.

REBECCA OF SUNNYBROOK FARM (Jos. Brooks): Newark, N. J., 25-30, Boston, Mass., Dec. 2-21.

REYNOLDS, HARRINGTON (A. C. Delamater): Granville, Vt., 27, Rutland 28, Barre 29, Burlington 30, Plattsburg, N. Y., Dec. 2, Saranac Lake 3, Malone 4, Ogdensburg 5, Watertown 6, Sodus 7, Troy 9, 10.

RICH MAN'S SON (James Forbes): New York city Nov. 4—indefinite.

ROBSON, MAY (L. S. Sire): Cedar Rapids, Ia., 30.

ROSARY (Central: Rowland and Clifford): Greenwich, O., 27, Elyria 28, Lorain 30.

ROSARY (Circuit: Rowland and Clifford): Springfield, Ill., 28, Peoria 29, 30, Chicago Dec. 1-Jan. 4.

ROSARY (Coast: Rowland and Clifford): Fresno, Cal., 27, 28, Visalia 29, Hanford 30, Coalings Dec. 1, Porterville 2, Tulare 3, Maricopa 4, Taft 5, Fellows 6, Bakersfield 7, San Diego 8, 9.

ROSARY (Eastern: Rowland and Clifford): Shelburn, Ind., 27, Vincennes 28, Effingham, Ill., 29, Mattoon 30, Decatur Dec. 1, Charleston 2, Shelbyville 3, Greenup 4, Marshall 5, Paris 6, Monticello 9, Gibson City 10, Pontiac 11.

ROSARY (Southern: Rowland and Clifford): Winder, Ga., 27, Athens 28, Sparta 29, Augusta 30, Barnwell, S. C., Dec. 2, Beaufort 3, Charleston 4, Blackville 5, Orangeburg 6, Columbia 7, Darlington 9, Florence 10, Marion 11.

ROSARY (Western: Rowland and Clifford): Ruston, La., 27, Monroe 28, Tallulah 29, Vicksburg, Miss., 30, Port Gibson Dec. 2, Natchez 3, Baton Rouge, La., 4, Kentwood 5, Brookhaven, Miss., 6, Jackson 7, Lexington 9, Yazoo City 10 Greenville 11.

ROSARY, THE (Gaskill and MacVitty): Douglas, Ariz., 27, Bisbee 28.

ROYAL SLAVE (George H. Bubb): Waynesville, Ill., 27, El Paso 28, Minier 29, Pontiac 30.

RUSSELL, ANNIE: New York city Nov. 11—indefinite.

SCRAPE O' THE PEN (Messrs. Weber and Fields): New York city Sept. 26—indefinite.

SERVANT IN THE HOUSE (Merle H. Norton): Danville, Va., 27, Lynchburg 28.

SEVEN DAYS (W. B. Frederick): Altoona, Pa., 30.

SHEA, THOMAS E. (A. H. Woods): New Orleans, La., Dec. 1-7.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Newton, Kan., 27, Hutchinson 28, Anthony 29, Alva, Okla., 30.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Atlanta, Ga., 25-30.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Rock Rapids, Ia., 27, Sioux Falls, S. Dak., 28, Mitchell 29, Plankinton 30.

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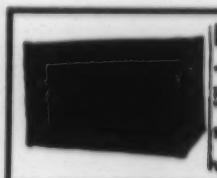

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SHEPHERD OF THE HILLS (Gaskill and MacVitty): Anderson, Ind., 28, Bellefontaine, O., 29, Piqua 30.
SIMONE, MADAME (Liebler and Co.): New York city Nov. 25—indefinite.
SNOW WHITE (Winthrop Ames): New York city Nov. 7—indefinite.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): Wilkes-Barre, Pa., 26, 27, Scranton 28, Allentown 29, Harrisburg 30, Washington, D. C., Dec. 2-14.
SPOONER, EDNA MAY (Blaney-Spooner Co.): Salamanca, N. Y., 30.
STAHL, ROSE (H. B. Harris, Inc.): Boston, Mass., Sept. 2-Dec. 28.
STARR, FRANCES (David Belasco): New York city Oct. 1-Dec. 21.
ST. ELMO (F. E. Moore): Swayne, Ind., 27, Logansport 28, Williamsport 29, Decatur, Ill., 30, Pekin Dec. 1, Tolucs 2, Stronghurst 4, Little York 5, Sexton 6, Moline 8.
SUNBONNET SUE (Park Play Co.): Lancaster, Pa., 27, Pottstown 28, Reading 29, Bethlehem 30.
TAKING THINGS EASY (James K. Hackett): Chicago, Ill., Nov. 10—indefinite.
THIEF, THE (Messrs. Primrose and McGillan): Sparta, Wis., 27, La Crosse 28, Reedsburg 29, Beloit 30, Madison Dec. 1, Rockford, Ill., 5.
THURSTON, ADELAIDE (Francis X. Hope): Plainfield, N. J., 27.
TOWN MARSHAL (Messrs. Wee and Lambert): Monongahela, Pa., 27, McKeesport 28, Boswell 29.
TRAIL OF THE LONESOME PINE (Klaw and Erlanger): Richmond, Va., 25-27, Norfolk 28-30, Columbia, S. C., Dec. 4, 5.
TRAVELING SALESMAN (H. B. Harris, Inc.): Grand Rapids, Mich., 25-30, Ft. Wayne, Ind., Dec. 1, Indianapolis 2-4, Dayton, O., 5-7, Cleveland 9-14.
TRAVELING SALESMAN (Southern; A. S. Stern): Louisville, Ky., 24-30, Memphis, Tenn., Dec. 2-7.
UNCLE TOM'S CABIN (Leon Washburn): Cleveland, O., 25-30.
UNCLE TOM'S CABIN (Western; Wm. Kibbie): Des Moines, Ia., 24-27, Omaha, Neb., 28-Dec. 1, Lincoln 2-4.
WALLER, LEWIS (Messrs. Shubert and Waller): New York city 25-30.
WARFIELD, DAVID (David Belasco): Chicago, Ill., Nov. 25-Dec. 7.
'WAY DOWN EAST (William A. Brady): Chicago, Ill., 18-30.
WHAT AILS YOU? (Henry W. Savage): New York city Nov. 18—indefinite.
WHERE THE TRAIL DIVIDES: Chicago, Ill., 17-30.
WHIP, THE (Comstock and Gest): New York city Nov. 22—indefinite.
WHITE SISTER (Albert Patterson): Laporte, Ind., 27, Plymouth 28, Ottawa, Ill., 29, Mendota Dec. 2, Joliet 3, Streator 4, Aurora 5, Rockford 6, Beloit, Wis., 7, Madison 8, Columbus 9, Waupun 10.
WHITE SQUAW: Ashland, O., 27, Newark 28, N. Philadelphia 29, Zanesville 30, Greensburg, Pa., 2, Connellsville 3, McKeesport 4, Homestead 5, Monongahela 6, Uniontown 7, Monongahela 9, Fairmount, Md., 10, Cumberland 11.
WIGHT, HILLIARD (G. V. Tefft): Hope, Kan., 27, Salina 28, Newton, Mo., Dec. 3, Brunswick 4, Lamont, Ia., 6, Bedford 9, Clarinda 10, Corydon 11.
WILSON, AL. H. (Sidney R. Ellis): New Orleans, La., 24-30.
WITHIN THE LAW (A. H. Woods): New York city Sept. 11—indefinite.
WOMAN, THE (David Belasco): New York city 25-30.
WOMAN, THE (Western; David Belasco): St. Joseph, Mo., 27, Kansas City 28-30, Des Moines, Ia., Dec. 2.
WOMAN'S NAME (Stair and Nicolai): Detroit Mich., 25-30, Toronto, Can., Dec. 2-7.
YEARS OF DISCRETION (David Belasco): Chicago, Ill., Nov. 10—indefinite.
YELLOW JACKET (Harris and Selwyn): New York city Nov. 4—indefinite.

STOCK AND REPERTOIRE

ACADEMY: Jersey City, N. J.—indefinite.
ALCAZAR: San Francisco, Cal.—indefinite.
ALLEN (N. Appell): Olean, N. Y., 25-30, Penn Yan, Dec. 2-7.
AMERICAN THEATER: Philadelphia, Pa.—indefinite.
APPELL (Claude Daniels): Niagara Falls, N. Y., Nov. 11—indefinite.
BAKER PLAYERS: Portland, Ore.—indefinite.
BELASCO (Oliver Morosco): Los Angeles, Cal.—indefinite.
BELGARDE (Leslie E. Smith): Rutland, Vt.—until Dec. 7.
BESSEY, JACK (J. D. Proudlove): Fond du Lac, Wis., 24-30.
BIJOU: Northampton, Mass.—indefinite.
BISHOP PLAYERS: Oakland, Cal.—indefinite.
BOYER, NANCY: Canton, O., 25-Dec. 7.
BRECKENRIDGE (Chas. Breckenridge): Roodhouse, Ill., 25-30.
BROWN, KIRK (J. T. Macauley): Hudson, N. Y., 25-30.
BUNTING, EMMA: Atlanta, Ga.—indefinite.
BURNS, PAUL: Philadelphia, Pa., Oct. 21—indefinite.
BYERS, FRED (H. Schermerhorn): Artesian, S. Dak., 24-30.
CARLETON SISTERS (Varney and Montgomery): Weston, W. Va., 25-30, Fairmont Dec. 2-7.
CASTLE SQUARE (John Craig): Boston, Mass.—indefinite.
CHAMPLIN, CHARLES K.: Newburgh, N. Y., 25-30.
CHASE-LISTER (Northern; Glenn F. Chase): Butte, Mont., Nov. 17—indefinite.
CHATTERTON, ARTHUR (N. Appell): York, Pa., 25-30, Reading Dec. 2-7.
CHAUNCEY-KREIFFER (Fred Chauncey): Batavia, N. Y., 25-30.
CHICAGO (Charles H. RossKam): Greensburg, Pa., 25-30, Beaver Falls Dec. 2-7, Uniontown 9-14.
COLONIAL (Cortland Hopkins): Halifax, Can., Oct. 28—indefinite.
CORNELL-PRICE PLAYERS (W. E. Cornell): Huntington, Ind., 25-30.
CRESCENT: Brooklyn, N. Y.—indefinite.
DAVIS, HARRY: Pittsburgh, Pa.—indefinite.
DE DEYN, SEVERIN: Hoboken, N. J.—indefinite.
DE VOSS, FLORA (J. B. Rotnour): De Kalb, Ill., 25-30, Springville Dec. 2-7.
EARLE (L. A. Earle): Parkersburg, W. Va., 25-30.
EMPIRE PLAYERS: Pittsfield, Mass.—indefinite.
EMPIRE THEATER: Providence, R. I.—indefinite.
FRANK, JOHN E. (Clarence Auskins): Greeley, Colo., 25-30, Alliance, Neb., Dec. 2-7, Hot Springs, S. Dak., 8-14.
GARRICK PLAYERS: Elmira, N. Y., Nov. 11—indefinite.
GORDON, RICHARD: Cleveland, O., Nov. 25—indefinite.
GOTHAM: Brooklyn, N. Y.—indefinite.
GRAND OPERA HOUSE: Brooklyn, N. Y.—indefinite.
GRAYCE (N. Appell): Easton, Pa., 25-30, Fishkill, N. Y., Dec. 2-7.
GRAYCE, HELEN (N. Appell): Williamsport, Pa., 25-30, Shamokin Dec. 2-7.
GREENPOINT: Brooklyn, N. Y.—indefinite.
HALTON-POWELL: Columbus, Ind., 25-30.
HARLEM OPERA HOUSE: New York city—indefinite.
HATHAWAY'S: New Bedford, Mass.—indefinite.
HAYES, LUCY, ASSOCIATE PLAYERS: Bartley, Neb., 25-27, Republican 28-30, Naponee Dec. 2-4, Guide Rock 5-7, Ragan 9-11.
HAYWARD, GRACE: Oak Park, Ill.—indefinite.
HILLMAN'S IDEAL (Harry Sohns): Glen Elder, Kan., 25-27, Jewell 28-30.
HIMMELEIN'S ASSOCIATE PLAYERS (Ira E. Earle): Warren, Pa., 25-30.
HOLDEN (Holden and Edwards): Indianapolis, Ind., Nov. 18—indefinite.
HOLDEN (Holden and Edwards): Cleveland, O.—indefinite.
HUNTINGTON, WRIGHT: South Bend, Ind.—indefinite.
KEITH: Portland, Me.—indefinite.
KELLY, SHERMAN (H. B. Sherman): Wahpeton, N. Dak., 25-30, Ortonville, Minn., Dec. 2-7, Milbank, S. Dak., 9-14.
KEYES (C. A. Keyes): Titusville, Pa., 25-30, Franklin Dec. 2-6, Dubois 8-12.
KLIMT AND GAZZOLO: Baltimore, Md.—indefinite.
KLIMT AND GAZZOLO: Newark, N. J.—indefinite.
KLIMT AND GAZZOLO: Philadelphia, Pa.—indefinite.
KNICKERBOCKER (Co. 1; Eugene J. Murphy): Marion, Ind., 25-30, Alexandria Dec. 2-14.
LA PORTE, MAE (Joe McEnroe): La Farette, Ind., 25-30.
LORCH, THEODORE: Passaic, N. J.—indefinite.
MACKAY-KEMBLE: Cleveland, O.—indefinite.
MAHER, PHIL: Worcester, Mass., 25-27, Springfield 28-30.
MALLEY-DENISON: Fall River, Mass., 25-30.
MALLEY-DENISON: Lawrence, Mass.—indefinite.
MANHATTAN PLAYERS (G. R. Brown): Trenton, N. J.—indefinite.
MARKS, MAY BELL (R. W. Marks): London, Can., 25-27, St. Thomas 28-30.
MORISON, LINDSAY: Lynn, Mass.—indefinite.
MURDOCK BROTHERS: Barton, Vt., 25-30.
NORTH BROTHERS: Oklahoma City, Okla.—indefinite.
NORTHAMPTON PLAYERS: Northampton, Mass.—indefinite.
ORPHEUM PLAYERS: Jersey City, N. J.—indefinite.
ORPHEUM PLAYERS: Philadelphia, Pa.—indefinite.
PAIGE, MABEL: Jacksonville, Fla., 3-30.
PARKER WILLIAM: Pittsfield, Mass.—indefinite.
PICKERTS FOUR (Willis Pickert): Winston-Salem, N. C., 25-30.
PROSPECT (Frank Gersten): New York city—indefinite.
POLI'S (S. Z. Poli): Bridgeport, Conn.—indefinite.
PRINCESS (Elbert and Getchell): Des Moines, Ia.—indefinite.
REYNOLDS AND ROSS: Arapahoe, Neb., 25-27, Holbrook 28-30, Cambridge Dec. 2-4.
SAXE: Minneapolis, Minn.—indefinite.
SHANNON (Harry Shannon): Middleport, O., 25-30, Athens Dec. 2-7.
SPOONER, CECIL (Blaney-Spooner Co.): New York city—indefinite.
ST. JAMES THEATER: Boston, Mass.—indefinite.
STRATTON PLAYERS (N. Appell): Pottsville, Pa., 25-30.
THOMPSON-WOODS: Brockton, Mass.—indefinite.
VAN DYKE-EATON: Toledo, O.—indefinite.
WARBURTON (Carl W. Hunt): Yonkers, N. Y.—indefinite.
WINNINGER BROTHERS: Milwaukee, Wis.—indefinite.

OPERA AND MUSICAL COMEDY.

ABARBANELL, LINA (John Cort): Chicago, Ill., Nov. 10—indefinite.
ABORN GRAND OPERA (Atlantic; Messrs. Aborn): Evansville, Ind., 27, 28, Lexington, Ky., 29, 30, Louisville Dec. 2-4, Nashville, Tenn., 5, 6, Jackson 7, Memphis 9, 10, Helena, Ark., 11.
ABORN GRAND OPERA (Pacific; Messrs. Aborn): Utica, N. Y., 27, 28, Rome 29, Watertown 30, Ogdensburg Dec. 2, Oswego 3, Geneva 4, Ithaca 5, Corning 6, Binghamton 7, Cortland 9, Wilkes-Barre, Pa., 10, Scranton 11.
ALMA, WHERE DO YOU LIVE? (W. N. Royster): Youngstown, O., 25-27, Akron 28, Cambridge 29, Washington, Pa., 30, Uniontown Dec. 2, Johnstown 3, Altoona 4, Lewistown 6, Pottsville 7, Williamsport 9, Bloomsburg 10, Mt. Carmel 11.
ALMA, WHERE DO YOU LIVE? (Ormond H. Butler): Beaumont, Tex., 28, Port Arthur 29, Galveston 30, Dec. 1, Houston 2-4, Austin 5, San Antonio 6, 7, Tyler 9, Waco 10, Dallas 11, 12.
BALKAN PRINCESS: St. Louis, Mo., 17-30.
BELL HOP (Margie and Norris): Forrest City, Ark., 27, Little Rock 28, Newport 29, Batesville 30, Stuttgart Dec. 2, Pine Bluff 3, Arkadelphia 4, El Dorado 5, Monroe, La., 6, Alexandria 7, Natchitoches 8, Shreveport 9, Texarkana, Tex., 10, Clarksville 11.
BERNARD, SAM (A. H. Woods): Buffalo, N. Y., 25-30.
BLACK PATTI (R. Voelckel): Chattanooga, Tenn., 27, Rome, Ga., 29, Marietta 30.
BOHEMIAN GIRL (Atlantic; Messrs. Aborn): Athens, Ga., 27, Macon 28, Columbus 29, Birmingham, Ala., 30, Meridian, Miss., Dec. 2, Montgomery, Ala., 3, Pensacola, Fla., 4, Mobile, Ala., 5, Hattiesburg, Miss., 6, Gulfport 7, New Orleans, La., 8-14.
BOHEMIAN GIRL (Pacific; Messrs. Aborn): Johnstown, N. Y., 27, Rochester 28-30, Toronto, Can., Dec. 2-7, Guelph 9, Galt 10, Brantford 11.
BOSTON GRAND OPERA: Boston, Mass., Nov. 25—indefinite.
BRIAN, DONALD (Charles Frohman): Chicago, Ill., 11-30, Bloomington Dec. 2, Peoria 3, Springfield 4, Lafayette, Ind., 5, Terre Haute 6, Evansville 7.
CARLE, RICHARD, AND HATTIE WILLIAMS (Charles Frohman): Cleveland, O., 24-30, Indianapolis, Ind., Dec. 2, 3, Columbus, O., 4, 5, Springfield 6, Dayton 7.
CAT AND THE FIDDLE: Kalamazoo Mich., 25-27, Flint 28-30, Saginaw Dec. 1-7, Bay City 8-14.
CHIMES OF NORMANDY (Messrs. Aborn): Toronto, Can., 25-30, Detroit, Mich., Dec. 2-7, Milwaukee, Wis., 9-14.
COUNT OF LUXEMBOURG (Klaw and Erlanger): New York city Sept. 16—indefinite.
CRAWFORD, CLIFTON (Henry B. Harris, Inc.): Boston, Mass., 11-30.
DE HAVEN, CARTER (A. H. Woods): Baltimore, Md., 25-30, Boston, Mass., Dec. 2-14.
DESLYS, GABY (Messrs. Shubert): Philadelphia, Pa., 25-Dec. 7.
DINGBAT FAMILY (Leffler-Bratton Co.): Akron, O., 25-27, Dayton 28-30.
ELLIAH: Washington, D. C., 29.
ELTINGE, JULIAN (A. H. Woods): Los Angeles, Cal., 25-30.
EVA (Klaw and Erlanger): Atlantic City, N. J., 27, Philadelphia, Pa., Dec. 2-28.
FOY, EDDIE (Werba and Luescher): Philadelphia, Pa., 11-30.
FROLICS OF 1912 (Rowland and Clifford): Norfolk, Va., 25-30 Petersburg Dec. 2, Lynchburg 3, Charlotte, N. C., 4, Augusta, Ga., 5, Savannah 6, Brunswick 7 Jacksonville Fla., 8, Bainbridge, Ga., 9, Tallahassee, Fla., 10, Pensacola 11.
GILBERT AND SULLIVAN OPERA (Messrs. Shubert): Kansas City, Mo., 17-30, Chicago, Ill., Dec. 1-21.
GIRL AT THE GATE (Harry Askin): Chicago, Ill., Sept. 1—indefinite.
GIRL FROM TOKIO: Taylor, Tex., 27, Austin 28.
GORDON, KITTY (Joseph M. Gaites): Boston, Mass., 11-30 Lawrence Dec. 2.
GYPSY LOVE (A. H. Woods): Pittsburgh, Pa., 25-30.
HANKY-PANKY (Lew Fields): Washington, D. C., 25-30, Philadelphia, Pa., Dec. 9-21.
HAPPY HOOLIGAN (Gus Hill): Birmingham, Ala., 25-30.
HEART BREAKERS (Mort H. Singer): Atlanta, Ga., 26 27, Columbus 28, Albany 29, Jacksonville, Fla., 30, Dec. 1, Macon, Ga., 2, Augusta 3, Savannah 4, Charleston, S. C., 5, Darlington 6, Wilmington 7.
HITCHCOCK, RAYMOND (Cohan and Harris): Milwaukee, Wis., 24-30.
HOFFMAN, GERTRUDE (Messrs. Shubert): New York city Nov. 20—indefinite.
HYAMS, JOHN, AND LEILA McINTYRE (Jos. M. Gaites): Grand Rapids, Mich., 28, 29, South Bend, Ind., 30, Muncie Dec. 1.
KELLERMANN-DE ANGELIS-MAYHEW (Wm. Morris): Springfield, Mass., 28.
KOLB AND DILL: San Francisco, Cal., Sept. 1—indefinite.
LEWIS, DAVE (Rowland and Clifford): Toledo, O., 24-30, Cleveland Dec. 2-7, Pittsburgh, Pa., 9-14.
LITTLE BOY BLUE (Henry W. Savage): Albany, N. Y., 27, 28, Schenectady 29, Utica 30.
LITTLE MILLIONAIRE (Cohan and Harris): Chicago, Ill., Nov. 24-Dec. 21.
LITTLE MISS FIX-IT (Werba and Luescher): Syracuse, N. Y., 28-30, Rochester Dec. 2, 3.
LOUISIANA LOU (Harry Askin): San Antonio, Tex., 30, Dec. 1.
LOUISIANA LOU (Harry Askin): Burlington, N. J., 29, Williamsport, Pa., 30, Baltimore, Md., Dec. 2-7.
MACDONALD, CHRISTIE (Werba and Luescher): Springfield, O., 27, Toledo 28-30, Cleveland Dec. 2-7, Toronto, Can., 9-14.
McFADDEN'S FLATS: Kansas City, Mo., 24-30.
MADAME SHERRY (Co. A; Messrs. Woods, Frazee and Lederer): Richmond, Va., 25-30.
MADAME SHERRY (Co. B; Messrs. Woods, Frazee and Lederer): Ft. Worth, Tex., 26, 27, Dallas 28-30.
MADAME SHERRY (Co. D; Messrs. Woods, Frazee and Lederer): Des Moines, Ia., 28.
MERRY COUNTESS (Messrs. Shubert): New York city Aug. 20—indefinite.
MERRY WIDOW (Henry W. Savage): Waterbury, Conn., 27, Hartford 28, Worcester, Mass., 29, Springfield 30.
MERRY WIDOW (Henry W. Savage): Ogdensburg, N. Y., 27, Watertown 28, Geneva 29, Ithaca 30.

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METROPOLITAN GRAND OPERA: Philadelphia, Pa., Oct. 31—indefinite.
METROPOLITAN GRAND OPERA (Guilio Gatti-Casazza): New York city Nov. 11—indefinite.
MISS NOBODY FROM STARLAND (Mort H. Singer): Jacksonville, Fla., 26, 27, Savannah, Ga., 28, Columbia, S. C., 30, Philadelphia, Pa., 9-14.
MODERN EVE (Mort H. Singer): Los Angeles, Cal., 24-30, San Diego Dec. 1, 2, Riverside 3, Pasadena 4, Bakersfield 5, Fresno 6, Stockton 7, San Francisco 8-21.
MODERN EVE (Mort H. Singer): Janesville, Wis. 27, Rockford, Ill., 28, Ottawa 29, Streator 30, Hammond, Ind., Dec. 1.
MONTGOMERY AND STONE, ELSIE JANIS (Chas. Dillingham): New York city Oct. 28—indefinite.
MONTREAL GRAND OPERA: Montreal, Can., Nov. 4-Jan. 25.
MUTT AND JEFF (Co. A: Gus Hill): Austin, Tex., 27, San Antonio 28, 29, Waco 30.
MUTT AND JEFF (Co. B: Gus Hill): Chicago, Ill., 17-30.
MUTT AND JEFF (Co. C: Gus Hill): Lorain, O., 27, Sandusky 28, Norwalk 29, Elyria 30.
MUTT AND JEFF (Co. D: Gus Hill): Paterson, N. J., 25-30.
MUTT AND JEFF (Co. E: Gus Hill): De Land, Fla., 27, Palatka 28, Orlando 29, Tampa 30.
MUTT AND JEFF (Co. F: Gus Hill): Jackson, O., 27, Portsmouth 28, Hillsboro 29, Wilmington 30.
MY LITTLE FRIEND (F. C. Whitney): St. Louis, Mo., 24-30.
NAUGHTY MARIETTA (Arthur Hammerstein): Lincoln, Neb., 28.
NEWLYWEDS AND THEIR BABY (Leffler-Bratton Co.): Elkins, W. Va., 27, Fairmont 28.
OH! OH! DELPHINE (Klaw and Erlanger): New York city Sept. 30—indefinite.
PASSING SHOW OF 1912 (Messrs. Shubert): Boston, Mass., Nov. 18—indefinite.
PHILIPP, ADOLF: New York city Nov. 23—indefinite.
PINK LADY (Klaw and Erlanger): Philadelphia, Pa., 11-Dec. 7, Baltimore, Md., 9-14.
PINK LADY (Klaw and Erlanger): New Orleans, La., 24-30, Jackson, Miss., Dec. 3.
POLLARD'S JUVENILE OPERA: Sudbury, Can., 27, North Bay 28, Ottawa 29, 30, Quebec Dec. 2-7.
POWERS, JAMES T. (Messrs. Shubert): Chicago, Ill., Nov. 24-Dec. 14.
PRETTY LITTLE WIDOW (A. H. Woods): Philadelphia, Pa., Dec. 2-14.
PRINCE OF PILSEN (Henry W. Savage): Jackson, Mich., 27, Ann Arbor 28, Sandusky, O., 29, Youngstown 30.
QUAKER GIRL (Co. A: H. B. Harris, Inc.): Brooklyn, N. Y., 25-30, New York city Dec. 2-7, Brooklyn, N. Y., 9-14.
QUAKER GIRL (Co. B: H. B. Harris, Inc.): Riverside, Cal., 27, Santa Barbara 28, Bakersfield 29, Fresno 30, San Francisco Dec. 2-14.
RED PETTICOAT (Messrs. Shubert): New York city Nov. 13—indefinite.
RED ROSE (John C. Fisher): Seattle, Wash., 24-30.
RING, BLANCHE (Frederic McKay): Syracuse, N. Y., 26, 27, Rochester 28-30, Chicago, Ill., Dec. 1-14.
ROBIN HOOD (Daniel V. Arthur): Washington, D. C., 25-30, Rochester, N. Y., Dec. 4, 5.
ROSE MAID (Co. A: Werba and Luescher): Rochester, N. Y., 25-27, Syracuse 28-30.
ROSE MAID (Co. B: Werba and Luescher): Omaha, Neb., 27, 28, Lincoln 29, York 30.
SAN CARLO OPERA (Ernesto Di Giacomo): New York city Sept. 14—indefinite.
SCHOOL DAYS (E. J. Carpenter's): So. Bethlehem, Pa., 27, Bayonne, N. J., 28-30.
SIDNEY, GEORGE (A. W. Herman): Dayton, O., 26-27, Lima 28, Wapakoneta 29, Defiance 30, Toledo Dec. 1-4, Napoleon 5, Auburn, Ind., 6, Goshen 7, Hammond 8, Streator, Ill., 9, Canton 10, Lincoln 11.
SPRING MAID (Co. B: Werba and Luescher): San Antonio, Tex., 25-27, Waco 28, Galveston 29, Houston 30.
SPRING MAID (Co. D: Werba and Luescher): Hornell, N. Y., 27, Ithaca 28, Wellsboro 29, Corning 30.
SUN DODGERS (Lew Fields): New York city Nov. 27—indefinite.
THREE TWINS (Phillip H. Niven): Johnstown, Pa., 27, Lancaster 28, Lebanon 29, Allentown 30, Philadelphia Dec. 2-7, Paterson, N. J., 9-14.
TRENTINI, EMMA (Arthur Hammerstein): Philadelphia, Pa., 18-30, New York city Dec. 2—indefinite.
UNDER MANY FLAGS (Messrs. Shubert): New York city Aug. 31—indefinite.
VAN, BILLY B. (Stair and Havlin): Philadelphia, Pa., 25-30, Washington, D. C., Dec. 2-7, Columbus, O., 9-14.
WARD AND VOKES (Stair and Nicolai): Jersey City, N. J., 25-30, Newburgh, N. Y., Dec. 2, Troy 3, Amsterdam 4, Syracuse 5-7, Rochester 9-14.
WEBER AND FIELDS: New York city Nov. 21—indefinite.
WINNING WIDOW: Chattanooga, Tenn., 27-29.
WINSOME WIDOW (Florenz Ziegfeld, Jr.): Washington, D. C., 25-30, Baltimore, Md., Dec 2-7.
WINTER GARDEN REVUES (Messrs. Shubert): New York city Nov. 20—indefinite.
WOMAN HATERS' CLUB (A. H. Woods): Brooklyn, N. Y., 25-30 Philadelphia, Pa., Dec. 2-14.
ZIEGFELD'S FOLLIES (Florence Ziegfeld): New York city Oct. 21—indefinite.

MINSTRELS.

BIG CITY (John W. Vogel's): Galeton, Pa., 27, Hornell, N. Y., 28, Wellsville 29, Jamestown 30, Fredonia Dec. 2, Bradford, Pa., 3, Olean, N. Y., 4 Smethport, Pa. 5, Emporium 6, Dubois 7.
DE RUE BROTHERS: Hastings, Mich., 27, Lake Odessa 28, Grand Ledge 29, Portland 30.
DUMONT'S, FRANK (Howard M. Evans): Philadelphia, Pa., Aug. 31—indefinite.
EVANS'S HONEY BOY: Kansas City, Mo., 24-27, St. Joseph 28 29, Lincoln, Neb., 30.
FIELD, AL. G.: Terre Haute, Ind., 27, 28, Vincennes 29, Evansville 30.
O'BRIEN'S, NEIL: Altoona, Pa., 27, Johnstown 28, Akron, O., 30, Salamanca, N. Y., Dec. 3.
PRIMROSE AND DOCKSTADER: Milwaukee, Wis. 24-30, Minneapolis, Minn., Dec. 2-7.
ROZELL'S (C. A. Rozell): San Antonio 24-30.

BURLESQUE-EASTERN WHEEL.

AL. REEVES'S: Brooklyn, N. Y., 25-30, Hoboken, N. J., Dec. 2-4, Paterson 5-7.
AMERICAN BEAUTIES (Ed. E. Daley): Buffalo, N. Y., 25-30, Rochester Dec. 2-7.
BEAUTY, YOUTH AND FOLLY (W. Y. Jennings): New York city 25-30, Brooklyn, N. Y., Dec. 2-7.
BEHMAN (Jack Singer): New York city 25-Dec. 7.
BEN WELCH'S (Jacob Lieberman): Omaha, Neb., 24-30.
BON TONS (Jesse Burns): New York city 25-30, Paterson, N. J., Dec. 2-4, Hoboken 5-7.
BOWERY (Geo. H. Harris): Springfield, Mass., 25-27, Albany, N. Y., 28-30, Brooklyn Dec. 2-7.
COLLEGE GIRLS (Max Spiegel's): Bridgeport, Conn., 28-30, Providence, R. I., Dec. 2-7.
COLUMBIA (Frank Burns): Providence, R. I., 25-30, Boston, Mass., Dec. 2-7.
CRACKER JACKS (Bob Manchester): Paterson, N. J., 25-27, Hoboken 28-30, Philadelphia, Pa., Dec. 2-7.
DAZZLERS (Chas. B. Arnold): Pittsburgh, Pa., 25-30, Cleveland, O., Dec. 2-7.
DINKENS STOCK (Sol. Meyers): New Orleans, La.—indefinite.
DREAMLANDS (Dave Marion): Philadelphia, Pa., 25-30, New York city Dec. 2-14.
GAIETY GIRLS: Chicago, Ill., 24-30, Cincinnati, O., Dec. 2-7.
GAY MASQUERADERS (M. Messing): Brooklyn, N. Y., 25-30, New York city Dec. 2-7.
GINGER GIRLS (Manny Rosenthal): Toledo, O., 24-30, Chicago, Ill., Dec. 1-7.
GIRLS OF THE GREAT WHITE WAY (Dave Gordon): Toronto, Can., 25-30.
GIRLS FROM HAPPYLAND (Lou Hertig): Chicago, Ill., 24-30.
GOLDEN CROOKS (James Fulton): Baltimore, Md., 25-30, Washington, D. C., Dec. 2-7.
HARRY HASTINGS: Detroit, Mich., 24-30, Toronto, Can., Dec. 2-7.
JOLLY FOLLIES (Al. Rich): Cleveland, O., 24-30, Toledo Dec. 2-7.
KNICKERBOCKERS (Louis Robie): Albany, N. Y., 25-27, Worcester, Mass., 28-30, Boston Dec. 2-7.
LOVE MAKERS (Sam Howe): Montreal, Can., 25-30, Albany, N. Y., Dec. 2-4, Worcester, Mass., 5-7.
MERRY-GO-ROUNDERS (Leffler-Bratton Co.): Newark, N. J., 25-30, Philadelphia, Pa., Dec. 2-7.
MERRY WHIRL (Louis Epstein): Chicago, Ill., Dec. 1-7.
MIDNIGHT MAIDENS (W. S. Clark): Philadelphia, Pa., 25-30, Baltimore, Md., Dec. 2-7.
MOLLIE WILLIAMS (Phil Isaacs): Washington, D. C., 25-30, Pittsburgh, Pa., Dec. 2-7.
QUEENS OF PARIS (Joseph Howard): Kansas City, Mo., 24-30, Omaha, Neb., Dec. 1-7.
ROBINSON CRUSOE GIRLS (Sam Robinson): Syracuse, N. Y., 25-27, Utica 28-30, Montreal, Can., Dec. 2-7.
ROSE SYDELL (W. S. Campbell): New York city 18-30, Bridgeport, Conn., Dec. 5-7.
RUNAWAY GIRLS (Peter S. Clark): Hoboken, N. J., 25-27, Paterson 28-30, Newark Dec. 2-7.
SOCIAL MAIDS (Robt. Cohn): St. Louis, Mo., 24-30, Kansas City Dec. 1-7.
STAR AND GARTER (Dave Rose): Rochester, N. Y. 25-30, Syracuse Dec. 2-4, Utica 5-7.
TAXI GIRLS (Louis Hurtig): Louisville, Ky., 24-30, St. Louis, Mo., Dec. 1-7.
TROCADEROS (Frank Pierce): Boston, Mass., 25-30, Springfield Dec. 2-4, Albany, N. Y., 5-7.
WINNING WIDOWS (Jacob Goldenberg): Cincinnati, O., 24-30, Louisville, Ky., Dec. 1-7.
WORLD OF PLEASURE (Dave Gordon): Boston, Mass., 25-30 New York city Dec. 2-7.

BURLESQUE-WESTERN WHEEL.

AMERICAN (Eddie Miner): Indianapolis, Ind., 24-30, Chicago, Ill., Dec. 1-7.
AUTO GIRLS (Teddy Simonds): Cleveland, O., 24-30, Cincinnati Dec. 1-7.
BIG REVIEW (Henry P. Dixon): Omaha, Neb., 24-30, Kansas City, Mo., Dec. 1-7.
BOHEMIANS (Al. Lubin): New York city 25-30, Boston, Mass., Dec. 2-14.
CENTURY GIRLS (Walter Greaves): Toronto, Can., 25-30, Buffalo, N. Y., Dec. 2-7.
CHERRY BLOSSOMS (Max Armstrong): St. Louis, Mo., 24-30, Louisville, Ky., Dec. 1-7.
DAFFYDILS (Arthur Muller): Scranton, Pa., 26-27 Paterson, N. J., 28-30, New York city Dec. 2-7.
DANDY GIRLS (Charles F. Cromwell): Detroit, Mich., 24-30 Toronto, Can., Dec. 2-7.
DANTE'S DAUGHTERS (Chas. Taylor): Philadelphia, Pa., 25-30, Baltimore, Md., Dec. 2-7.
FOLLIES OF THE DAY (Barney Gerard): Buffalo, N. Y. 25-30, Scranton, Pa., Dec. 2-4, Paterson, N. J., 5-7.
GAY WIDOWS (Louis Oberworth): Kansas City, Mo., 24-30, St. Louis Dec. 1-7.
GIRLS FROM JOYLAND (Sim Williams): Paterson, N. J., 25-27, Scranton, Pa., 28-30, Philadelphia Dec. 2-7.
GIRLS FROM MISSOURI (L. Talbot): Chicago, Ill., 24-30, Detroit, Mich., Dec. 1-7.
GIRLS FROM RENO (James Madison): Brooklyn, N. Y., 25-30, Newark, N. J., Dec. 2-7.
HIGH LIFE IN BURLESQUE (Chas. Falke): Harrisburg, Pa., 27, Altoona 28, Johnstown 29, McKeesport 30, Cleveland, O., Dec. 2-7.
JARDIN DE PARIS (Leo Stevens): Boston, Mass., Nov. 25-Dec. 7, New York city Dec. 2-7.
LADY BUCCANEERS (H. H. Strouse): Baltimore, Md., 25-30, Washington, D. C., Dec. 2-7.
MERRY MAIDENS (Edw. Schaefer): Washington, D. C., 25-30, Allentown, Pa., Dec. 2, Reading 3, Harrisburg 4, Altoona 5, Johnstown 6, McKeesport 7.
MISS NEW YORK, JR. (W. F. Fennessy): St. Paul, Minn., 24-30.
MONTE CARLO GIRLS (Tom Sullivan): Newark, N. J., 25-30, Paterson Dec. 2-4, Scranton, Pa., 5-7.
MOULIN ROUGE: Milwaukee, Wis., 24-30, Minneapolis, Minn., Dec. 1-7.
ORIENTALS (W. Cameron): New York city 25-30, Brooklyn, N. Y., Dec. 2-7.
PACEMAKERS (B. E. Patton): Cincinnati, O., 24-30, Chicago, Ill., Dec. 1-7.
QUEENS OF THE FOLIES BERGERE (Counihan and Shannon): Brooklyn, N. Y., 25-30, New York city Dec. 2-7.
ROSE BUDS (Lew Livingston): Louisville, Ky., 24-30, Indianapolis, Ind., Dec. 1-7.
STARS OF STAGELAND (Wm. Dunn): Chicago, Ill., 24-30, Milwaukee, Wis., Dec. 1-7.
TIGER LILIES (James Weedon): Omaha, Neb., Dec. 1-7.
WATSON'S (Dan Guggenheim): Philadelphia, Pa., 25-30, Brooklyn, N. Y., Dec. 2-7.
WHIRL OF MIRTH (Robt. Gordon): Minneapolis, Minn., 24-30, St. Paul Dec. 1-7.
YANKEE DOODLE GIRLS (Alex. Gorman): New York city 25-30, Philadelphia, Pa., Dec. 2-7.
ZALLAH'S OWN (Harry Thompson): Boston, Mass., 18-30, New York city Dec. 2-7.

BANDS.

FISCHER'S EXPOSITION: Jackson, Mich., 27, Battle Creek 28, Dowagiac 29, East Lansing 30.
SOUSA: Windsor, Vt., and Randolph 27, Montpelier and Barre 28, Woodsville, N. H., and Newport, Vt., 29, Enosburg Falls and St. Albans 30, Burlington Dec. 1, Morrisville and St. Johnsburg 2, Lisbon, N. H., and Lancaster 3, White River Jct., Vt., and Hanover, N. H., 4, Newport and Claremont 5, Springfield, Vt., and Keene, N. H., 6, Rutland, Vt., and Bennington 7, New York city 8.

MISCELLANEOUS.

ALDA, FRANCES: Washington, D. C., 29.
BAKER-TANGLEY (Chas. E. Walsh): Ilion, N. Y., 25-30.
BERNHARDT, SARAH, MOTION PICTURES: Chicago, Ill., Nov. 25-Dec. 1.
FLONZALEY QUARTETTE: Indianapolis, Ind., 27.
GAMBLE, ERNEST, CONCERT PARTY: San Antonio, Tex., 27, Lockhart 28, Marshall Dec. 2, Mt. Pleasant 3, Tyler 4, Palestine 5, Navasota 7, Austin 8, Jackson, Miss., 10.
GENEE, ADELINE: Richmond, Va., 26-27.
HOUSTON, HENRY, MAGICIAN: Colombo, Ceylon, Oct. 1-Nov. 30.
NEWMANN THE GREAT: Valley City, N. Dak., 27-30, Carrington Dec. 1-4, Harvey 5-7, Minot 9-11.
RAINEY'S, PAUL J., AFRICAN HUNT PICTURES: New York city—indefinite.
RAYMOND, THE GREAT (Maurice F. Raymond): Joliet, Ill., 27, Galesburg 28, Burlington, Ia., 29, Moline, Ill., 30.
THURSTON (Jack Jones): Columbus, O., 25-30, Louisville, Ky., Dec. 1-7, Cincinnati, O., 8-14.

WILLING TO PAY ALIMONY.

Theodore Roberts, in order to prove that the assertions made against him regarding his alleged refusal to pay his wife $50 a week alimony, were false, drew a check the other day for $250 and presented it to Mrs. Roberts's lawyer. Mr. Roberts, who is appearing in Hamlet at the Garden Theater, assured the Court that he would not leave the city pending the separation proceedings started by his wife.

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MOTION PICTURES

COMMENT AND SUGGESTION

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PHYLISS GORDON.

Whose Acting Has Benefited Many Selig Films.

NO organization in connection with the motion picture industry has grown with greater rapidity than the Exhibitors' League, and none gives promise of a more helpful life. It is the result of a genuine demand among exhibitors for concerted, well directed action to meet injustices that singly they would be powerless to combat. It is another example of the need for united effort in one faction to counteract the ungoverned sway of another faction in the same business, and as such may be made beneficial to the public. The prosperity of the exhibitor is of prime importance to patrons of motion pictures and the intention of the league first, last and all the time is to assure this prosperity. A fight for a square deal is not a selfish fight, for if a business man becomes the victim of unfair terms he either changes his business, or sees to it that the public makes up the difference in payment for what he offers. In the long run the interests of exhibitor and patron are inseparable.

* * * *

Recently the Exhibitors' League has come into particular prominence in New York, by reason of the ball at Palm Garden, and in Massachusetts, owing to the Boston convention. People have reason to know that it is a pushing, energetic organization with practical men at its head and that the purpose of these men is to spread the influence of the League by means of State associations, all affiliated with the national body. While the avowed aim is to protect the exhibitor, there is no inclination to do this at the expense of the good will of any body of manufacturers. Harmony is sought, but not at the sacrifice of fair dealing. An encouraging feature of the present situation is that manufacturers appear to recognize the benefits to trade to be realized from just such a body as this. It is easier to deal with men banded together for pronounced aims than with scattered individuals, whose purposes are at variance. The exhibitor is the necessary go-between through which the maker of films must reach the public, and the League, if it fulfills its purpose, will smooth out misunderstandings that are bound to arise and insist on just conditions in the distribution and showing of films.

* * * *

M. A. Neff, national president, is the father of the movement and continues to be its leading spirit. He spends practically all of his time in traveling from State to State and interesting exhibitors in the formation of State associations. While he was in New York to attend the Exhibitors' ball, and incidentally to become better acquainted with motion picture men in this neighborhood, I had an opportunity to ask him a few questions about the League and what it intends to do. He did not outline any specific programme, but indicated that he, and the men associated with him, are in the fight to stay and that their cause can be summed up in two words, "Commercial Freedom." He said that exhibitors should be obliged to pay for what they are getting, no more, no less, and that under existing conditions this was not always the case. Among other ends served by the League is that of education, the education of exhibitors who have entered the motion picture business, knowing little of the manner in which it is conducted, and as a result find, not a gold mine, rather a quicksand that sucks in money. By doing away with fatal ignorance and the unfounded optimism that accompanies it, the League serves a worthy purpose.

* * * *

When the industry was still in swaddling clothes, some eight years ago, Mr. Neff became a motion picture man in Ohio, and from his own experiences he learned of the conditions confronting exhibitors.

M. A. NEFF,

President of the Motion Picture Exhibitors' League of America.

They appeared to him to be far from ideal, but without organization among the men facing similar problems there was nothing to do but grin and bear it. Individual protests would have been futile. If an exhibitor did not care for the manner of marketing films he had the alternative of withdrawing from the business. It was a gloomy situation that started Mr. Neff to thinking about possible remedies and in 1908 he conceived the idea of an Exhibitors' League that would have representatives in every State in the Union. Gradually the idea took definite form; other motion picture men in Ohio were made to see its possibilities, and on Sept. 12, 1910, the first association of exhibitors came into being in Ohio with eleven members. At the present time more than 6,000 names are on its membership list and organizations are prospering in 27 States. Before January, 1913, it is a practical certainty that the number of States affiliated with the League will have passed the thirty mark and the movement seems destined to spread until a State without an Exhibitors' association will be a rarity.

* * * *

According to Mr. Neff conditions to be faced are much the same in all parts of the country, and his efforts to effect organizations are being met with enthusiasm. Speaking of the New York association, he said that if anything but thorough harmony existed he had been unable to find it. Long life to the Exhibitors' League of America.

* * * *

Poor projection destroys the effect of many a picture and any reiteration of this statement that will serve to impress its importance on house managers serves a good purpose. All too frequently the errors of a careless or inexperienced operator are allowed to pass without censure, and the public, not realizing the true reason for unsatisfactory results, believes that the producer has turned out a defective picture. Such a letter as the following, received from a man interested in the production of pictures in Los Angeles, Cal., expresses a reasonable complaint.

* * * *

He writes:

"I have noticed in the city of Los Angeles that many of the largest productions have been killed by the operators, either running pictures too fast or too slow. They do not seem to understand such a thing as a happy medium. Recently I saw a wonderful battle picture ruined by the way it was projected on the screen. Soldiers and horses who were falling in the picture looked as if they were suspended on strings and being lowered gently to the ground. The audience laughed outright, for which they could not be blamed, and at the same time it spoiled an otherwise beautiful production. The entire reel was run on the same tempo. The characters walked around listlessly, and the action of the producer was lost. Of what use is our spending of thousands of dollars in the production of pictures if they are to be ruined by incompetent operators, or are the managers to blame? Do they instruct their operators to drag out a picture? I have interviewed several managers here, and they have tried to rectify the mistake. Others don't seem to care. They are not only hurting themselves, but are doing an irreparable injury to the entire moving picture industry." THE FILM MAN.

NEW YORK FILM COMPANY MOVES.

Increase of business due to the adding of The Miracle to their releases has forced the New York Film Company to move into larger quarters. The new suite of offices is on the eleventh floor of 145 W. 45th Street.

MIRIAM NESBITT,

Important Member of the Edison Company.

SCENE FROM "THE FOREST ROSE."

Thanhouser Two-Reel Picture Produced from Emerson Bennett's Story.

ACTRESS HAS NARROW ESCAPE.

Mabel Normand is Nearly Pounded to Death by Surf on the Rocks.

LOS ANGELES, (*Special*).—Mabel Normand was the victim of a near tragedy last week, while working in one of Director Mack Sennett's Keystone productions near Topanga canyon. The heroine was lashed securely and placed on a jutting rock where the ocean breakers touched her. As the operator began to turn, a great breaker rolled in, snatching the helpless actress from her position and dashing her among the rocks of the beach. When rescued she was bruised and unconscious. Despite protests Miss Normand insisted upon finishing the picture, but it was done in a less dangerous place. The dailies made a thriller of the news story.

The first story of ten, to be a series of The Female Raffles, has been written by Nell Shipman under the title, Sold to the British. The script took first prize of $100 in the Egan School contest here. The plot has to do with stolen plans of the Panama canal fortifications, a romance, some intrigue and the recovery of the documents by practical use of the dictograph. Miss Shipman, besides being one of the most beautiful young women of this city, is a literary star.

Hollis S. Sturgeon, who has attracted wide attention with his Vitagraph westerns, by inserting something "not in the story," is turning to domestic drama and comedy without chaps. Little Mary Charleson, seen in her first ingenue role in Una of the Sierras, is due to make much of the fun. Puncher Fred Burns is "practising up" for the fast and furious stuff also. The remainder of the company are viewing the matter calmly. Eagle Eye has added to the occasion by alleging that he has written a three-reel western. He says it is all "punches." He has it locked in a safety deposit vault.

Paul M. Powell, star writer of the Los Angeles *Express* and correspondent for a moving-picture magazine, has been made a member of the local picture census commission.

Thomas Ince, of the Kay-Bee and Broncho companies, informs scenario writers that nothing but two or three-reel subjects are wanted. The organization will not consider single-reel matter.

A child's motion-picture theater is projected for this city. It is planned to run fairy stories, juvenile legends, scenic and educational reels only. Plans have not been consummated, fully.

Los Angeles now has the Essenay company. Arthur Mackley appeared in the city and secured the former Lubin studio out Hollywood way, for a second company. G. M. Anderson and the newly organized company is due to begin work immediately. True Boardman, Virginia Ames and many other stock favorites are members of the troupe. Billy Evans is camera man.

Director Frank Montgomery, of the Bison forces, has just completed a corking "101" picture entitled a, Four-Footed Hero, by the aid of 700 people in the cast. Art Acord, the rider is one of the punchers. There is plenty of roping, bull-dogging and other stunts by the riders. Eclair and Rex companies have joined the Universal camp at Oak Crest. Mayor Snow, of Fresno, has decided that a board of motion-picture censors is not necessary. W. E. WING.

STARS IN PUNCH COMEDIES.

The Punch split reel comedies to be released on Thursday of each week beginning Dec. 5th, will mark the debut into the moving picture field, of some clever actors. Among others are recognized the clever midgets, Herbert Rice, late star of Buster Brown and Jimmie Rosen, of The Newlyweds; Arthur Finn, of The Bishops Carriage and Graustark; Nettie Grant, the well known "Baby Marion" of burlesque; Martha McGraw of The Blue Bird; Billy de Wolfe, of the vaudeville team of Wolfe and Lee; Harry Tillingford, late stage manager for Helen Ware, and Clifford Saums, of the Follies of 1912. The first Punch release will appear on Dec. 5th instead of the previous week as advertised.

"THE LIVING TOMB" WORTH SEEING

Unusual Story and Excellent Photography Are Found in Itala Picture.

The Living Tomb, a two-reel States right's picture produced by the Itala Company, is remarkable by reason of exceptionally effective photography in unusual surroundings, and because it tells a story that in subject matter and treatment is safely removed from the ordinary. These two facts should be enough to assure the favorable reception of the picture, and contributing still further to its merits is the beautifully shaded acting of the young woman in the principal feminine role. She has learned the secret of gaining strong effects without undue exaggeration and appears to be a past mistress in the art of making the most of small bits of "business," unimportant in themselves, but of great value in creating the impression of reality.

The picture seems to have been directed and produced with painstaking care and includes some startling pictorial effects, notably where the figure of a woman in diaphanous draperies is sharply illumined by the light from a lamp while she descends into the dark depths of a well. The atmospherical quality of this part of the film is extraordinary, and for the rest it remains on a level of high merit.

In the romantic, sometimes "shivery" settings provided, the improbabilities of the tale are overlooked, and the spectator surrenders to its rather spooky charm much as he would to a ghost story told when the light is fading from embers dying on the hearth. Lucienne is a beautiful girl in love with Victor, as poor as he is honest, and consequently an unsuccessful applicant for the hand of his lady-love. Father says no, and Victor writes to Lucienne, saying that he is going to America to earn a fortune and in five years will return to make her his bride. The father intercepts the letter and never a word does Lucienne receive from her lover.

True to his promise Victor returns at the end of five years, only to find that the girl has become the wife of Lord Rochinore. Their unexpected meeting at a tea affords opportunity for some excellent acting and it is here that they surreptitiously arrange to see each other the following midnight. For all the improbability of ensuing happenings they are the most engrossing in the picture.

When Victor learns that Lucienne never received his note he is so stunned by the shock that he falls to the floor, apparently dead, while in reality he has only fainted. Half crazed by fright the woman drags the body from the room and drops it down the well in the castle grounds. Two days pass and Lord Rochinore proposes showing the grounds, including the well, to several of his friends. Lucienne steals out in the dead of night to remove the body, and finds the disheveled, frantic Victor on the narrow ledge of earth surrounding the water far down in the well. She thinks it is his ghost and in a panic of fright rushes up the stone stairway, leaving the gate open that the man may escape. A few more scenes and a note from Victor saying that he is alive and well, but never will see her again, conclude the picture.

D.

SCENE FROM "THANKSGIVING."

Reliance Picture to Be Released Nov. 27.

MARION LEONARD AT $1000 A WEEK

Under Contract With Monopole Company on Way to the Coast—"Berny" Leaves International.

S. E. V. Taylor with Marion Leonard and other members of the Monopole Film Company left New York on Sunday, bound for Los Angeles, Cal., where they will make feature films founded on the classics in literature. Isadore Bernstein, better known as "Berny," left the International Feature Film Company last Saturday to take charge of the New York office of the Monopole Company.

The present undertaking is the outcome of long preparations during which Mr. Taylor has secured rights to base picture productions on the works of authors both American and foreign. In all, the rights have been obtained to more than thirty books and plays and from this number Mr. Taylor will select about one dozen for production during the coming Winter. Two studios in Los Angeles are available for the company and one will be chosen soon after the players are on the scene. They plan to reach Los Angeles in time for Thanksgiving dinner.

The engagement of the exclusive services of Miss Leonard is a big feather in the cap of the Monopole Company. "Berny" calls her "the Rachael of the silent drama" and says that the contract, whereby she will receive a weekly salary of $1,000 breaks all records in the motion picture business. Among actresses who have appeared before the camera it would be difficult to find one better qualitfied to assist in carrying out the programme Mr. Taylor has in mind. He believes that there is a genuine demand for feature films of the better class and the length of those produced will be governed by the requirements of the story.

Before leaving New York Mr. Taylor said that he expects to have the first picture ready for the public by the middle of December and succeeding films will be released at intervals of about two weeks. Besides supervising the affairs of the company and preparing the scenarios, Mr. Taylor will be his own director.

FRANK DYER RESIGNS.

President of the Edison Company is Engaged by the General Film Company.

Frank Dyer, for many years president of the Edison Company has resigned and accepted an important position with the General Film Company. Mr. Dyer has been with the Edison Company since motion pictures were in their early stages. He first became connected with the company as counsel, and subsequently was made president. Much of the credit for the high standard attained by the Edison output is given to Mr. Dyer.

BILLY QUIRK A GEM COMEDIAN.

Billy Quirk, of comedy fame, has left the Solax Company and joined the Gem Company. He started work at the Gem studio on Monday.

"THE MASSACRE OF THE FOURTH CAVALRY."

Unusual Scene in "101" Bison Film.

FEATURE MAKERS COMBINE.

Temporary Organization is Formed and Officers Are Elected.

At a meeting of feature manufacturers and representatives of foreign manufacturers held at the Hotel Astor, Nov. 21, there was formed a temporary organization known as the Feature Manufacturers Association. The meeting was called to order by Counselor Tobias A. Keppler, who had acted as counsel for the organization committee which was composed of eight manufacturers. He outlined the views of the committee upon the question of organization and conducted the meeting until the organization was given its name and officers were elected.

The following are the officers of the organization: President, Hans A. Spanuth, of the General Film Publicity and Sales Company; vice-president, R. Barry, of the Ambrosio American Company; treasurer, Sidney Ascher, of the Atlas Manufacturing Company; secretary, Tobias A. Keppler; sergeant at arms, Mr. Roskum, of the World's Best Film Company.

WITH THE FILM MEN.

Dr. Wilbert Schallenberger, of Chicago, spent last week inspecting the Thanhouser plant as the guest of C. J. Hite.

The question of who is boss in the Moore family is finally settled. The register at Kinemacolor shows the signature of Lillian Russell Moore in very large letters, and underneath in very small letters the name of her husband, A. P. Moore.

J. Parker Read is recovering from an operation which almost proved fatal and expects to return to New York as soon as he is able to travel.

Frank L. Deer, of the Deer Feature Film Company, announces that the increase of business has made it necessary for them to enlarge their offices. He expects to announce a new line of European features next week.

B. E. Clements has returned from a long western trip. It is understood that he has some big surprises to spring in the line of features.

The versatile Christine Van Buskirk has been placed in full charge of the business department of the Victor Company. Miss "Van," as she is popularly known, has been connected with the company since its inception and has filled almost every position.

M. G. Watkins, of Chicago, has been in town for the past week in the interests of the Du. Brock Feature Film Company.

Bert Adler is taking lessons in running his new automobile of which he is justly proud. It was presented to him by C. J. Hite as an appreciation of his good work for the Thanhouser Company.

Charles Jourjow, president of Eclair, and E. Arnaud returned Friday from a week's business trip to Chicago.

G. B. Coles, former general manager for the Nicholas Power Company, resigned from that company last Tuesday, and on Thursday morning it was announced that he had become connected with the Precision Machine Company as general manager.

F. J. B.

"THE LIVING TOMB."

Two-Reel Subject of Exceptional Merit Produced by the Itala Company.

BISON RELEASE DATES CHANGED.

At the request of a majority of the exchanges throughout the country the Universal Film Company has decided to change the order of the appearance of the Bisons. Beginning with the release of the week of Dec. 3, the two-reel Bison will be released on Tuesday, and the one-reel on Saturday. Thus, the release of Tuesday, Dec. 3, will be Big Rock's Last Stand, two reels. On Saturday the Bison release will be the one-reel subject The Rights of a Savage, an Indian play.

REVIEWS OF LICENSED FILMS

Beauties of Portugal (C. G. P. C., Nov. 19).—It is very evident that the idea of this film is nothing but a "space filler." It shows a few trees and buildings, all very beautifully done in colors. M.

The Kerry Gow (Kalem, Nov. 18).—The Kerry Gow, that romantic—should we say stirring—melodrama, rife with the jovial Irish spirit and Irish humor, that was played on many stages in the dim past, has been made the theme of the recent three-reel special Kalem release. The company has done admirably. Past experience in witnessing efforts on the part of other companies to bring to the screen either books or plays, has convinced us that it is one of the most difficult of tasks—a task that is usually rewarded with a flat product. This reviewer has often seen the play and enjoyed it as one could enjoy at one time, the ancient melodrama, and he is willing to assert that the present dramatization for the screen is equal in every respect, in a comparative way, to the original. There are numerous characters, and, of course, the spectator is expected to be alert, if he desires to grasp the premises and fasten the characters and their relation to the action in his mind. There was only one difficulty to meet in this respect, and that was in discovering who Dan's brother is. Without any introduction, he is brought into the picture just prior to his contemplation of entering his horse in the Derby race. There is the old father, the heroine, his daughter, the hero, and the villain, who, with a mortgage held over the old man's farm, vainly attempts to wrest the daughter from him and the hero. There is the plot by the villain to destroy the hero, and the final victory of "our good people" in the play and the subjection of the "bad man." As an added feature—one that we do not have in the play—we are shown a genuine Derby race wherein the horse wins that saves the old father's farm, and we must not forget the scene, famous in the play, of the carrier pigeons. The director, Sidney Olcott, has manipulated this in a realistic way. It is all a rare bit of Irish drama that will undoubtedly spring into favor. G.

Strong Arm Nellie (Kalem, Nov. 18).—We cannot praise the quality of this farce. We will pass it by with the remark that it provokes laughter in spite of its rawness. Father objects to his daughter's punching the bag, as it disturbs his afternoon siesta. Nellie, the daughter, is athletic, and she advocates boxing, fencing, and riding as tonics for all ills. One night when burglars break into the house, father is won over to the girl's way of thinking. The girl hears the men downstairs, and bravely descends to investigate. With a left upper-cut and a straight right she forces the intruders to take the count, and father is delighted. G.

The Landlubber (Kalem, Nov. 18).—Of the two comedies on this reel, this one is far the best. There is considerable wit in the lines as played by the Kalem company. Polly, a fisherman's daughter, is in love with the village photographer. The father objects to the match on the grounds that the young man is a landlubber. The boy's inspiration extracts the couple from their difficulty. This is after he has attempted to become a sailor and failed. The girl induces the father to go to the photographer and have his picture taken. The young man dresses himself as a girl and persuades the old man to allow him to sit beside him when the picture is taken. This is all the young man requires. With the threat that he will show the picture to the wife, he brings the old sailor to time, and secures his consent to the marriage. G.

The Good For Nothing (Lubin, Nov. 18).—One of the best films of the week, well acted and well produced by J. B. Carleton. The Good For Nothing, who has made a failure of life in the city, decides to return home, and his wish is emphasized by the receipt of a letter from his mother asking him to. He goes to the old home where his mother receives him with open arms, but the father is rather cold, and refuses to encourage him at all. He buckles down to work, and soon sees a chance to buy out the local paper for $500, which he borrows from the minister, and then sets to work to produce a good paper. He is in love with the postmaster's daughter, but her father opposes the marriage, as he does not think that Dick is any good at all. This Dick soon repudiates, and sets out to get square with the postmaster. He publishes an editorial, in which he "knocks" the official. His father is a candidate for mayor, but this he opposes likewise, by being nominated himself. Then through some hard work he induces the trolley company to send their officials through that section, with the result that they decide to have a car line there. He forces the father to let him have the girl, as there cannot be any objections, and also announces that he is no longer a candidate, as his father "is not so bad as the editor of this paper thought." M.

A Noble Profession (Edison, Nov. 19).—Like so many of the Edison films, this is a mixture of the educational and the dramatic, and it may be said to the credit of this company that the picture is of great interest, even to those in New York who do not know that the island in the East River, known as Blackwells, is not a prison only, but is used for medical purposes in charge of the Department of Public Charities. A girl who has graduated returns to her home town full of enthusiasm for the nurse's life. This she imparts to her friends, but they "pooh pooh" the idea that a nurse can possibly have a pleasant existence during the four years that she must spend in probationary work. After much explaining she induces another girl to take up the work. This girl goes to "the Island" with her graduate friend and spends four years. This is the excuse used by the Edison Company to show the metropolitan and city hospitals there. They take the audience through buildings and show many interesting views. The operating room, showing the doctors performing operations, is particularly interesting. When the visitor returns to her home she induces the local City Council to build a hospital. M.

Sally Ann's Strategy (Edison, Nov. 20).—Another of those clever Edison comedies. A real estate agent sells a farm to a stranger, and receiving the money, turns it over to Sally Ann and her husband, the latter taking charge of it. He says that he will take it to the city and deposit it in the bank. Sally is rather afraid that if he does this he will lose the money, and there will be the piper to pay. She, therefore, transposes a stick of wood wrapped up for the package of money, so that when the husband arrives in the city and falls in with strangers who drug him, they get nothing for their trouble. Sally then deposits the money herself. C. Jay Williams directed the picture, and in the cast are William Bechtel, Bigelow Cooper, Martin Fuller, Alice Washburn, and Charles Ogle. M.

High Explosives as Used in the United States Army (Edison, Nov. 20).—The squad that attend to all this work in the army are shown in marching order. They are next seen firing charges of the dangerous explosives. The final scene, entitled "After the Day's Work," and showing the men at their evening meal, is a clever one and worthy of praise. M.

A Fugitive from Justice (Lubin, Nov. 19).—The ideas are old in this drama, and, although well worked out, there is a want of originality throughout, which leaves much to be desired. Jim Slater is a fugitive from justice, and is being pursued through the hills. He is nearly caught, and is shot through the hand. He arrives at the home of the young miner, and enters. The wife, seeing his plight, begs that her husband give him protection. This, on her earnest supplication, he does. After binding and cleaning his wound they let him have a meal and bed. In the night he sets up, and, after stealing his benefactor's gun and hat, leaves the house. The scene shifts to a later time, and the wife is shown counting the money that her husband has earned through his toil. Jim arrives once more on the scene, and, seeing the money, makes up his mind to get it. After a little difficulty he enters the house and secures the money. Not content with this he tries to kiss the young wife, but her husband arrives, and together they tie him up. The sheriff and posse are then brought to the house, and he is arrested and $1,000 is paid to the girl as reward money. M.

The Telltale Message (Kalem, Nov. 20).—A well-written detective story in which a love tale is included. Two sisters, alarmed by the accounts of many burglaries in their neighborhood, take their money to a banker, who places it in a safe in his home. He then evolves a plan to obtain the money without appearing guilty. He tells his lodgekeeper to steal it, and then give it to him. He sends the butler home for the night, so that there will not be any interference with his plans. The butler on arriving at his home discovers that his relations are all away and so returns to the house in time to see some one leap from the window. He pulls a button off the man's coat as he disappears. The two sisters are alarmed at the discovery of a burglary, and hire a detective, who soon notices the absence of a button on the lodgekeeper's coat and arrests him. He is placed in jail, and his daughter visits him with a basket of cakes. These the detective confiscates, and inside one of them he finds a message to keep quiet and all will be well. He then goes to the banker, and takes him to the lodgekeeper's home, and confronts him with the stolen money and jewels and forces a confession. M.

The Scheme (Essanay, Nov. 20).—The plot of a woman disguising herself as a man for comedy work has been so often worked that new turns in its development seem scarcely possible, but to the credit of the Essanay Company let it be said that in this comedy they succeeded admirably. Old Bickley is in love with the widow who happens to be the aunt of Billy, who in turn is in love with Bertha Bickley, the old man's daughter. But Bickley does not approve of the marriage of the two younger ones, and will not tolerate Billy in the house or near his daughter. He has made plans to go to a dance with the widow, but has forbidden his daughter to go with Billy, consequently they evolve the plan of having Bertha dress as a man and flirt with the aunt. This she does to perfection, which enrages the father to such an extent that they nearly come to blows. Bertha challenges him to a duel, which the trembling father accepts. Here comes real comedy of the vivacious sort. They are all ready for the fight, with the father in terror and his daughter laughing and brandishing a revolver. Then the undertaker, grave diggers etc., arrive, and do not add to the serenity of the father in the least, especially when the undertaker starts to take his measurements and the diggers begin to spade up the earth. At the last moment all is righted by the widow, and Bertha exposes herself. The part of Bickley as played by Howard Missimer was very well done. M.

The Informer (Biograph, Nov. 21).—The niceties in details of costuming and settings, also the carefully judged performances, that generally place the stamp of merit on Biograph productions, are found in this film that becomes thoroughly engrossing during its unfolding. It goes to show that the well of Civil War stories has not run dry, or of necessity become stagnant. The plot in this case is a firm enough framework, but the atmospherical settings of a beautiful Southern town in war times, the young women in crinolines bidding their soldier lovers good-by, the bustle of troops preparing to march and countless little sympathetic touches are there to supplement the bare narration of the story. One of the soldier boys leaves his sweetheart in charge of his brother, who cannot fight because one hand is crippled. No sooner has the soldier left than the faithless brother begins to make love to the girl himself, and finally to further his own cause tells the young woman that her lover has been killed. She has just accepted the scheming suitor, when the man she supposed to be dead staggers into the room severely wounded. He is hidden from the Union soldiers in a cabin occupied by colored servants, and then it is that the brother turns informer and leads the soldiers to the hiding place. The girl, firing a pistol from the window, keeps them at bay until the Confederate cavalry arrives, and the brother, whose plans have gone astray, instead of being revenged, is among those killed in the skirmish. In every respect this is an excellent picture. D.

The Flower Girl's Romance (Kalem, Nov. 22).—This picture is well named for distinctly it carries the air of romance, though it be a sad romance laid in the heart of the flower-laden country of California. The defects in the film are of a minor nature that should have been prevented by more careful directing. Take this situation, for instance. Riva, the flower girl, is made sport of by street urchins, who knock her flowers from the stand, and are made to apologize by a handsome young man who happens by. He is polite to Riva, nothing more, but promptly she falls in love with him, hopelessly, too, for he is engaged to a wealthy young woman. Now the man, his fiancee and her family visit the large flower beds for the purpose of selecting blossoms to be used at the wedding, and Riva joins the party. Moreover, when the young man and his sweetheart separate from the others and

★MELIES★
WESTERN PICTURES

THE SHERIFF PRO-TEM
Release of December 5th, 1912

A REWARD is offered for knowledge of the whereabouts of Noel Sheldon, an old moonshiner who lives secluded with his pretty daughter, Rachel. Joe Tracy, who alone knows their abode, used the knowledge as a weapon to force his love upon Rachel. Repulsed, he informs the Sheriff's office, and young Forbes is appointed Sheriff "pro tem" and ordered to make the arrest. In the conflict Rachel is wounded, and Forbes, though his heart bleeds in pity for old Sheldon, is forced to jail him. The onerous duty completely breaks Forbes up, and he resigns.

★ G. MELIES, 204 East 38th St., New York City ★

CURRENT PRODUCTIONS BY EDISON DIRECTORS

J. SEARLE DAWLEY — Salt Lake City and Its Surroundings; A Chase Across the Continent; A Forest Fire
NEXT—Harnessing a Mountain Stream—Dec. 9

ASHLEY MILLER — A Suffragette in Spite of Himself; A Letter to the Princess; The New Squire
NEXT—A Summer Afternoon in Rural England—Dec. 11

C. JAY WILLIAMS — A Thrilling Rescue by Uncle Mun; Sally Ann's Tragedy; The Totville Eye
NEXT—The Winking Parson—Dec. 4

HAROLD M. SHAW — A Romance of the Rails; The Old Reporter; The Third Thanksgiving
NEXT—On Donovan's Division—Nov. 30

CHARLES J. BRABIN — Non-Commissioned Officer Hope; A Red Cross Seal Story; Tim
NEXT—A Dollar Saved is a Dollar Earned—Dec. 3

—FOURTH YEAR—
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LEADING MAN;
BARRY O'NEIL Director
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Releases { Nov. 25—THE SURGEON; Nov. 30—RANCH MATES; Dec. 3—STRUGGLE OF HEARTS

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wander up a high hill overlooking the valley she follows. The three are seen standing on the edge of a cliff waving to those left below; then the man, for no apparent reason, leaves the two girls and a moment later is seen with the party in the valley. Of course, this gives the jealous flower girl an opportunity to throw her successful rival over the cliff if she feels so inclined, and she does, but resists the temptation. The situation is too forced to effect its purpose. Later scenes, showing how the girl becomes demented from brooding over her unfortunate love affair, and dies after interrupting the bridal party in the midst of the wedding march, are presented with dramatic force. Jane Wolfe gives an admirable performance in the role of the flower girl. D.

The Fire-Fighters' Love (Selig, Nov. 21).—We are told that William N. Selig has been providing for the production of a series of fire films for over a year, that he has purchased fire engines, hose carts, ladders, and other equipment necessary for the fighting of fires, and that he has drilled his large company at the Chicago studio into an efficient engine company, a hose company and the nucleus of a hook and ladder company. Now this is going to a lot of trouble, and we can justly expect much from the picture. As a spectacular piece of work, we get a lot. We get little of the drama. If Mr. Selig, or his director, had taken as much pains to provide a competent story (or drama) as has been exercised in giving vivid, realistic scenic effects, he would have produced a master picture. At it is the spectator marvels at the spectacle while the emotions remain unstirred by the drama proper, an adaptation from Carl Chapin's short story, "The Test," made by Chris Lane. In the first place, the heroine—if such we could call her—is a fickle creature, incapable of arousing sympathy in the spectator. Two men fight and suffer over her when she is unworthy of either of them. They are brother firemen. Tiring of one's affections, she throws him over for the other. Of course, the one who receives the "slam" feels sore, both at the girl and the man who wins her. It was no fault of his. For a time he kicks up all kinds of a rumpus, and ends by getting drunk—naughty man. A fire call comes, and the two men respond with the rest, and one—the unlucky one—saves the other's life, and the girl arrives on the scene at the climax and throws herself into her hero's arms. The other—"the one passed up"—seems to have awakened to the true state of affairs, and ends by giving his blessings to the pair. At all events, the only thing needed to bring him to his right senses was a little time. He would have felt—as the spectator feels—that he had the best of the bargain after all. If the reviewer had been naming the piece, he would have called it something like this, "Two-fool firemen and a fickle woman." But there, that is not his place. William Stowell and Charles Clary as the rival firemen are courageous men, for one lies for many minutes in filthy water, ears deep and the other plows around through the broken timber, frequently cracking his head on some unlooked-for beam. This is one of the most impressive scenes of the picture. Adrienne Kroell appears in the role of the fickle bone of contention. G.

Billy McGrath's Art Career (Essanay, Nov. 21).—Usually we can expect much and get much in a Billy McGrath picture, for John Steppling (Billy McGrath), is a comedian of the first rank, clean and wholesomely funny, and the director usually sees to it that he is supplied with the proper sort of a vehicle. Yet it is unreasonable to suppose that the director can pick a winner for Mr. Steppling every time, so on that basis we can excuse the rather flabby affair we have here. It is not a lemon—Mr. Steppling can be safely relied upon to save most any comedy from that—but equally it is not a prize. In short, his adventure is this. Billy attends an art exhibit of the new French school of "impressionists" in company with his fiancee and her mother. The artist present is shocked at Billy's display of ignorance about painting. A day or so following, Billy's girl tells him that he must do something worth while before she will marry him. Billy decides to become a disciple of the new school of painting and he manages to make a fine lot of daubs of most everything. They are received favorably by the girl and her mother and it is then that he uses his new information to assist a struggling young woman artist. He smears all her paintings, invites his friends and his girl's friends to the studio and proceeds to secure money by a sale. The struggling young artist girl is happy, Billy is satisfied and his sweetheart is convinced that he is worthy in every way of her approbation. Dolores Cassinelli is cast as the sweetheart, Ruth Stonehouse as the art student and Eleanor Blanchard as the mother. G.

The Country Boy (Pathe, Nov. 20).—With the view of recuperating her health a fair daughter of New York goes westward to the ranch of her father's old friend. After a stay of some months she realises her hopes. She returns East a sturdy young woman, but leaving behind her heart with "Bob," the hero of our story, and incidentally the foreman of his father's ranch. After the departure of the girl, the young man grows dissatisfied with his surroundings. He packs his belongings and follows his sweetheart. In the city the girl's parents, not realising who he is, rebuff him. Hurt at the slight and short of money, he applies and is accepted as a fireman. At the first fire he grasps the opportunity of saving a young woman's life. The young woman is THE girl. What comes later is obvious. As a story, the spectator experiences little difficulty in following developments—it is almost to simple. As a drama, it is a failure. It lacks vitality—strength, and all because we know just what is going to happen next. The same story has happened so many, many times before both on the screen and on the "ten, twent, thirt" stage. Many who still retain a taste for the rudimental, the "brave hero and the beautiful heroine" sort of a play will applaud it. There are some good scenes, the photography is comparatively good, and the acting is above the average. The trouble rests with the play itself. It is conveneric with the primer. G.

Timid May (Vitagraph, Nov. 20).—No doubt the Vitagraph producer knew what he was about when he made this film, and intended it to be of the ridiculous, incoherent, burlesque type. It is by no means the best burlesque we have had on the screen, nor the most humorous. With all the timidity May displays after she "lands" in the little Western town, there is a suggestion of coarseness in the role not to be expected in a Vitagraph release. The director has adopted time-worn methods to induce laughter. The antics and business the various players are compelled to carry out are as old as our antiquated Mulligan Guard Ball and Finnigan's Flats plays. May goes West to visit her brother, the proprietor of the local ranch. Immediately on her arrival she falls in love with one of the aged cowboys. She helps to make the cowboy appear a hero, and earn for him the reward offered for the capture of a bandit. The man is, in reality, a mortal coward. Occasionally we laugh—occasionally. G.

BIOGRAPH FILMS

Trade Mark. Trade Mark.

Released November 25, 1912

A SAILOR'S HEART

A Satirical Comedy of Love Among the Canadian-French

A sweetheart at every port has ever characterized the sailor, but it is believed that the sailor in this comedy carries the tradition a trifle further. Perhaps he was sincere for the moment in his declaration that each girl he met was the first and only, but with a sweetheart at home and one in another port and a wife in still another, fate dealt very kindly with him. He was the victim of his own impulse and, paid back in his own coin, went his merry way.

Approximate length, 999 feet.

Released November 28, 1912

AN ABSENT-MINDED BURGLAR

(Farce Comedy.)

Of course he is a big boob, but he aspired to be a hold-up man. In trying to hold up a couple of fellows on the street he is held up himself, for they are professionals at the game. They tell him to join them and become a real crook. This is great. The ambition of his life is realized. At first he looks promisinig to the gang, so enthusiastic is he, but later they are forced to chase him on account of his blunders.

Approximate length, 457 feet.

AFTER THE HONEYMOON

(Farce Comedy.)

Willie Gooddresser, the Beau Brummel of the town, marries the belle of the same place. They are both considered the fashion plates of the village, and hence the pair are well matched. But six months later, after the honeymoon is past, what a difference! No one would believe them to be the same persons—he slovenly in appearance, and she a positive slattern. Is it any wonder that they lose interest in each other? This little comedy is an object lesson, showing why many marriages are failures.

Approximate length, 542 feet.

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THE HOUSE OF

SELIG

SELIG FIVE-A-WEEK □□□ THE INVINCIBLE PROGRAMME

December 9

THE VINTAGE OF FATE

A picturesque and dramatic tale of the beautiful California Grape Vineyards, showing how fortune for one is failure for another. Produced in the world's largest vineyard. Beautiful costumes. Clever action. Exciting story. About 1000 ft.

December 10

THE RANGER AND HIS HORSE

This is an excellent Western story relating how a band of outlaws held the sheriff's niece a prisoner in order to insure their own safety. William Duncan, Lester Cuneo, Myrtle Stedman, Rex de Rosselli are all in the cast. About 1000 ft.

December 11

THE GIRL OF THE MOUNTAINS

A drama filled with thrill and sentiment is this deft picture of the mountaineers and the timber flumes. Tragedy and strategy are interwoven effectively. Many sensational scenes bring into play the perilous and famous timber flumes of the mountains. About 1000 feet.

December 12

THE GOD OF GOLD

A powerful, absorbing drama of the eternal lust for gold—that sometime curse of humanity. The story's action follows five young, ambitious men through their various lives and records their ultimate goal. The end of the financier—he who worships the God of Gold—teaches a moral, not soon to be forgotten. About 1000 ft.

December 13

A NEAR-SIGHTED CUPID

An extremely amusing comedy detailing the romance of a couple who play at cross purposes. The situations are refreshing and the story original. Delightfully played by the best Selig comedy players. About 1000 ft. On the same reel with—

IN A JAPANESE GARDEN

Travelogue, educational, picturesque and interesting. Combined length about 1000 ft.

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NELL SHIPMAN,
Prize Winner in Scenario Contest.

YOUNG WOMAN WINS PRIZES.

Nell Shipman Writes Best Scenarios in Egan College Contest.

Nell Shipman, a Los Angeles girl, won first and second prizes in the scenario contest operated by the Egan College in Los Angeles. For her photoplay, Sold to the British, she received $400, and as second prize was paid $75 for the script, Outwitted by Billy.

Miss Shipman is a professional and successful writer. She has dramatised three strong stories for the stage, all of which have been put on. She also is author of many successful film plays.

The Mormon Church has engaged the talented young woman to reconstruct the scenario for One Hundred Years of Mormonism, a mammoth screen play which will appear on the market later.

Love and Treachery (Lubin, Nov. 21).—Profiting, as it does, by picturesque scenes taken on a rocky shore, this picture may be expected to please, although the story is a bit too conventional to be of much importance. We have the usual rival lovers, one favored, the other rejected and the rejected one seeking revenge at the sacrifice of square dealing. They are plain fisher folk, but the Government has reason to believe that goods are being smuggled into the country by some of their number, and coast guards are told to be on the lookout. As it happens, the rejected lover is one of the smugglers, and after he has come to blows with his successful rival he plans to transfer the guilt to the shoulders of the other man. This is done by placing a piece of the smuggled lace in a pocket of the rival's coat where it is hanging in front of the cabin at a place where the coast guards are certain to see it. After a mistaken arrest matters are straightened out by the intervention of a confederate of the designing fisherman, who resents an insult at his hands. The story would be more interesting if the element of the unexpected were not so nearly lacking.

D.

A Letter to the Princess (Edison, Nov. 22).—Another adventure of the adventurous Mary, the fifth in the series produced in collaboration with *The Ladies' World*, and a thoroughly entertaining one it is. This time Mary finds herself bound for London the bearer of important State papers that are to be delivered to a princess. Now, a foreign government is particularly anxious to secure these papers, and an agent is commissioned to follow Mary, and, if possible, secure them. He boards the same ship, and later in a compartment of the railroad train on the way to London attempts to take the papers from the frightened girl, but an elderly clergyman comes to her rescue. Then the agent plans to have Mary deliver the packet to a woman who impersonates the princess, but in this scheme he is frustrated, and after numerous exciting adventures Mary succeeds in her mission. Scenes have been consistently arranged, and in the leading role Mary Fuller gives a capital performance. Parts of less importance are adequately filled by Miriam Nesbitt and Marc MacDermott. Ashley Miller directed the picture.

D.

Hope (Edison, Nov. 16).—The names of Oppenheim as the author and the Edison Company as the producers of this photodrama stimulate hope that an exceptionally fine picture is to be witnessed. Perhaps our disappointment is all the more keen for this fact alone, when we actually behold the piece. Neither in points of artistic production or dramatic construction is it equal to the past efforts of this company along the same lines. The apparent purpose of the play is to impress upon the public's mind the necessity of building tuberculosis sanatoriums. That is a worthy purpose, but should be grafted into the story on a logical basis only. John Harvey, president of a little country bank is asked to contribute his efforts to the erection of a hospital in his home town by selling red cross seals. John scouts the idea that this disease can exist in his town, and "poo-poos" the proposition of erecting a hospital. Now, it was a mistake for him to treat the matter so lightly, and he is made to realize it soon after, when his fiancee is a victim of the disease and leaves the city to find a place to receive treatment. John and the girl's father go in search of her, and find her registered at the Bellevue Hospital in New York, where she is taking the day treatment. They ask her to return, but she refuses, saying that there is no place at home to be cured. John and the father return alone to arouse the people into building such a place. The girl is brought home and cured. The title of the piece is taken from one of the tracts that falls into the girl's hands, and first gives her hope of being cured. But the question occurs to the spectator. Is the sickness of one girl a sufficient reason for the building of a hospital in this town? Perhaps there were other sufferers in the town, or perhaps the town possessed curative qualities that made such a hospital desirable, or there might have been other inducements to justify the effort on the part of the townsfolk. It is foolish to suppose that one girl's sickness could furnish the necessary incentive. The substance of the whole story, when trimmed down, is that a young man, because his sweetheart develops consumption, induces the local citizens to erect a hospital so that she might be cured. There is nothing to indicate that the young man has awakened to a broader sense of humanities welfare. He does what he does, simply because it effects him personally and not through any sense of charity or unselfishness. Charles J. Bragin is the director of the piece. It is far from the best thing he has done. He has allowed the tale to incline toward the maudlin through the introduction of mental visions which might have been left out without lessening the continuity of the plot. Gertrude McCoy as the girl is acceptable. George Lessey does excellently in the role of the young bank president, and William West makes a meek, sympathetic old father. The picture is produced in co-operation with the National Association for the Study and Prevention of Tuberculosis.

G.

Mr. Up's Trip Tripped Up (Essanay, Nov. 15).—As the name suggests, it is farce—real, live farce, rife with humorous situations and complications, adequately managed by the Essanay players. It is not a one idea piece—it is a play of incidents, which overtake Mr. Up on the morning that he intends to leave town for a week's vacation with his friends across the hall. Fate gets in her hand at both ends of the affair; first in the accident that overtakes Up's clock, and causes him to oversleep, and, second, the discharging of the friend's butler and maid and the necessity to secure new ones. Every detail of the plot has been carefully worked out. The premises are well set forth, giving the spectator little trouble in following, with a clear understanding, the rapid fire action. The friend and his wife and child live across the hall from Up. They have invited Up to go with them on a week's vacation to the mountains. The morning they are to leave the butler gets drunk; he is discharged and the maid leaves in sympathy with him. A new maid and butler arrive, but it so happens that they remain unaware of each others identity. They are left in the house alone. Up gets up late, packs his trunk in haste, and forgets to keep out a suit of clothes. The trunk has gone to the station, and he rushes around in wild excitement to secure another. After meeting with several funny experiences, he conceives the idea of borrowing a suit from his friend. In the meantime he goes rummaging through his friend's flat and is mistaken for a burglar by the new maid. She goes for a policeman. In the meantime Up, unable to find what he wants, meets and forces the new butler to exchange clothes with him, and the policeman, of course, arrests the wrong man, and—well, the plot thickens more and more, and is brought to an end at police headquarters in a roar of laughter. It is a splendid farce.

G.

Battle in the Virginia Hills (Kalem, Nov. 16).—It is all very pretty, very sentimental, and very sory—quite a combination indeed—but ineffective as a story. This, not because of an ordinary theme, but because of the failure to properly utilise the material native to the subject. The love which grows up between the young mountaineer and the girl who were at first opposed to each other in a mountain feud means nothing, and leaves the spectator's emotions dormant. They were thrown into each others society, in an odd way, but after they were cast together, they simply went ahead and lived peacefully together and fell in love, though the love side of the question is in doubt to the end. When their relations cast them off for committing the crime of wishing to make peace between the two factions, they decided to visit the county clerk, get married, and make a home for themselves. Here the story ends. It is a fight only in the sense that the clans exchange a volley of "bullets" in one scene. There is no struggle of wills—nothing to show the girl's dislike for the man who takes her in and her gradual submission to his advances.

G.

Max Gets the Reward (C. G. P. C., Nov. 18).—Not until after about a third of the film has been run off, does the spectator gather the threads of the story and an appreciation of what Max is attempting to do. When we do learn that he is intending to follow the career of a thief, and that he is going to operate by a new method of magnetism, we settle down into a profitable effort to derive some amusement from his foolish antics. It is not the best vehicle Max has had by a long way. Aside from the character's personal humor, it is all conventional, with an oft used idea as a foundation. Max discovers the secret of drawing objects to him by personal magnetism, and adopts this power to assist him as a thief. A reward is offered for his capture, and Max secures it himself by disguising as a detective and bringing the real detective to headquarters in a sack. It is all very absurd, but that is what we expect in burlesque, and few there are who can surpass Max in this particular style of acting.

G.

The Old Actor's Vision (Cines, Nov. 16).—The old actor's vision is the smallest part of this picture. Most of the effort of the director has been utilised in showing the actor's present abject misery, with the evident hope, no doubt, that when the spectator does finally catch a glimpse of his former splendor, he may better appreciate the situation. To much time and film is wasted with subtitles, and the spectator grows weary in waiting for something to happen—for the play to get past the introduction and the setting forth of the premises. It is a conventional subject worked out in a crude manner.

G.

Life and Industries in Aden Campo (Cines, Nov. 16).—Here is a fascinating travelogue, showing many places of interest in and around the town of Aden Campo, Africa. We are shown the Square, the Marabout Shrine, the monument of Queen Victoria, many queer types of Arabs, Indians, and negroes, and several excellent views of the picturesque bay. The photography in several of the scenes lacks clearness, but, as a whole it is fairly satisfactory.

G.

Whimies' Nightmare (C. G. P. C., Nov. 19).—There is not the least bit of sense to this picture, although it may create a laugh from some people whose idea of humor is of a primitive sort. Whimies is a rich old man, whose brother, Jack, has caused him much trouble through his expenditures. He receives a letter from the brother, followed by Jack himself, asking for another loan, which is refused. Jack then leaves at the gentle persuasion of the butler, but writes his brother a letter in which he states that he will commit suicide outside the door, and thereby bring disgrace on him. This is laughed at at first, but later the rich brother finds the clothes at the river side and gets hallucinations, in which he sees his "dead" brother's face. One day while he is counting his money his brother, Jack, appears to him, and, he thinking it to be an apparition, runs away, and Jack gets the money.

M.

Pathe's Weekly (Pathe, Nov. 18).—The Pathe Company's offering for last week is, for the most part, dull and uninteresting. The scenes showing the crowd attending the funeral of the late Vice-President James Schoolcraft Sherman and the placing of the coffin in the hearse have news value, and the spectator might find interest in witnessing scenes showing 400 Servians parading on Market Street to the ferry in San Francisco, Cal., where they took the boat for Oakland, en route for home to take part in the war with Turkey. But the remainder of the programme is of little consequence.

G.

Their Idols (Biograph, Nov. 18).—There is more of the burlesque in this comedy, featuring one of the leading comedians of the Biograph Company, than is usual in this company's releases. It is humorous and it is laughable as a result of the capable acting of the various players and the dexterous manner in which the plot and business have been managed. In other hands it might have become foolish piffle. The Biograph seem to possess the power to make something out of almost nothing as demonstrated by this piece. The son of a German and the daughter of a Frenchman love and secure their father's consent to marriage. The fathers are close friends until a quarrel arises over the trifling subject of idols—Napoleon and Bismarck. "It is an insult you have given me," says the Frenchman to his friend; he challenges him to a pistol duel. Naturally, during this breach, the boy and girl are separated. The assistance of a friend is enlisted to straighten the matter out, and he goes about it in an unconventional fashion. He forces the fathers to fight the duel, assuring each that the other's gun will be loaded with wax bullets. This scene, where the duel takes place, is immeasurably funny. Considerable laugh producing business has been made out of the Frenchman's habit of kissing his associates. It is nonsense, but it goes, and goes with a punch.

G.

The Model for St. John (Vitagraph, Nov. 16).—Without the splendid acting of Rosor Lytton as the artist and James Young as his son, it is probable that this drama would have smacked strongly of the insipid. As it is, it stands as a brilliant piece of art, powerful in maintaining intense interest, and at the same time teaching a great lesson. Mr. Young enters into his role of the enervated youth with a correct appreciation of what is required—with restraint and careful shading. From the handsome, idolised son of his father, who poses for the painting of St. John, he slips into the wild life of society, to fall a victim of drink. Gradually his will power is broken down and, in spite of the father's pleadings, he sinks into the life of a common drunkard. Never has Mr. Lytton been seen to better advantage than as the heart-broken, disappointed father, and artist. He wrings every ounce of pathos out of the role. He refrains from showing disgust at his son when he discovers the fact that he is incorrigible. He does not storm, neither does he abuse his son. In a pained indignation, not so much at the boy, but at 'fate—if that word might be used—he hands the lad money, and sends him out to fight his own battles, thinking perhaps that responsibility and necessity will accomplish what he has failed in. But the son is one of Nature's weaklings, and his ruin is swift and sure. The father has received a commission from the Prohibition Society to paint a picture, and he is told to secure one of the worst types of a drunkard possible, so that it might be shown as a lesson. Unwittingly the artist chooses his son, unclean, unkempt, and unrecognizable. Kept in a half-stupor the boy poses until that afternoon, when he catches a glimpse of his face in the likeness of St. John. It is not until the boy lies cold in death that the father discovers the truth. Death has smoothed the lines of sin, and the father, gazing down, weeps. To say that it is an effective and dramatic scene, as acted by Mr. Lytton, is putting it mildly.

G.

Chief White Eagle (Lubin, Nov. 16).—In reviewing this photodrama, the first business in order is our opinion of the picture as a drama. The acting can be commented on later. Why and wherefore is this woman, the villainess of the story? Who is she and what is she, and what are her motives in beguiling Chief White Eagle into loving her and then repulsing him in a slanderous manner? And why does the chief flee to his tribe in a great heat after having killed her, and then deliver himself up meekly to the soldiers who come to shoot him? What is the motive, or the theme of the play? The only answer we have for the woman, which in itself is insufficient, is that she is a creature of Kipling's kind. The chief's character must remain unsolved. It is one of the most senseless plays the Lubin Company has produced, under the direction of Romaine Fielding for some time. Mr. Fielding essays the role of the Indian, and while he is very dignified and carries himself as we would expect an Indian to, his make-up is grotesque, indeed. His appearance is more like the barn-storming tragedian than a civilised Indian as he is supposed to be, with his frock coat, slouch hat, and shaggy locks. The young Indian chief is summoned to the reservation by the Government at the death of his father, to take charge of the tribe. Arriving at the fort in the West, the Indian is courted by a young woman termed a flirt. She makes love to him shamelessly apparently enjoying it, until the young fellow broaches the subject of marriage. With the epithet of, "You Red Dog," she turns on him with a lash, only to be strangled for the outburst. The young Indian now rushes to his tribe, and declares that he is at last ready to be their leader. The soldiers are sent to apprehend the murderer. The chief gives in without a struggle, telling his people that he has committed a crime and must pay the penalty. Mary E. Ryan makes rather a poor flirt.

G.

The Unexpected Honeymoon (Vitagraph, Nov. 18).—For a burlesque of a high order, this humorous and novel Vitagraph picture is capable of arousing much laughter. The two leading roles of the Scotchman and his wife are in capable hands. Both Miss Finch and Charles Edwards extract a deal of amusement out of their respective parts. The balloon ascension, of course, is a unique feature of the film, and affords Miss Finch an excellent opportunity. She is just married to the Scotchman, and together they attend the fair. Here a balloon ascension is underway. Her woman's curiosity gets the better of her, and she gets in, followed by the groom. Mischievous boys cut the rope, and up they go to the sky. They land in the Cannibal Islands, where the groom with his bagpipe instills a certain awe into the natives. The couple are crowned king and queen. Their reign is short, for the subjects soon discover they are but ordinary mortals. They are about to be cooked and devoured, when they are saved by a passing ship.

G.

Hoist on His Own Petard (Biograph, Nov. 18).—The idea of this farce-comedy would cause most producers to hesitate, as it brings forth little that is new in treatment or conception. The ordinary spectator is left to conjecture just what the meaning of the title may be. While a title does not detract from the film as a whole, it should, at least present a term more in common usage, and accordingly more understandable. One can find little fault with the treatment of the farce itself, but it is played in a rather strenuous manner, rather marring the humor of the picture in its entirety. The only actor who does not offend in this particular is the one playing the lover of the maid. A mistress, who seems rather free with her maid, for some reason unexplained, hurriedly puts a note, received by the maid, where her husband finds it. The note is from the maid's lover, who desires her to accompany him to a masque ball. The jealous husband imagines the note is to his wife, and that evening divests the waiting lover of his Highland costume. He goes to the ball and wins the prize for the best costume. His wife finds out what he has done, and later appears on the scene. She leads him off by the ear. It is not among the best Biograph comedies.

G.

The Dance at Silver Gulch (Essanay, Nov. 19).—This picture is unusual in some respects, although it does not vary from the monotonous in other parts. While all of the cowboys and girls are at a dance, an unwelcome guest arrives in the form of a drunken man, who insists on pressing his suit on one of the girls, who throws him aside. He persists in annoying her until her lover, Joe, seeing his desire to fight, wishes to oblige him. The two are stopped, and the drunken man leaves the hall. Joe, although all say him not to, follows him to make him apologise, and a chase occurs. Throughout this film altogether too much space is given to chases, or rather to views of cowboys riding, and the interest of the audience is allowed to wander. While Joe is pursuing this man a peculiar accident occurs, in that the man shoots himself, by catching his revolver on his holster button. Joe finds him when he rides up, and, thinking him dead, goes to the town to notify the sheriff, who arrests him for murder. On the day of the trial he escapes through the help of a friend, who causes sufficient commotion in the court room to allow him to slip away unperceived. This would be fine theory, but the length of time taken by Joe in the picture, to get through the window was such that the cowboys could have surrounded the house, to say nothing of catching him when he was climbing over the sash. The stranger, on his recovery, confesses to the shooting of himself, and Joe is acquitted, although at large, and a hearty welcome takes place on his return. Of course, the proverbial sweetheart and sister play prominent roles.

M.

Darktown Duel (Vitagraph, Nov. 20).—"Ah admire yo courage, Sam," writes the dusky heroine of this burlesque comedy to one of her suitors, "but I have decided to change ma mind, fo ah am afraid ah can't support a man with an appetite like yos." It precedes the climax scene—and it is the one bit that is really funny—really capable of producing a laugh in this picture. As actors and comedians, the two negroes in the leading roles show little capability. They have little chance to. They have been required to perform just as the director directed and open their mouths wide when he called out the instruction—and they can do that to a perfection. If it were not for that this comedy would not be. They are rivals over the hand of a village maiden. She forbids them to fight and determined to settle the matter in some way, they decide on a watermelon eating contest, the winner to possess the girl. There is a large crowd to witness the affair and the girl looks on in horror, especially at the capacity of Sam, the biggest of the two. Sam wins and is jubilant until the knockout comes in the note. He ate well but not wisely. It is this climax that gets over with a punch—that saves the rest of the picture from being cast into the heap of the "hum-drum."

G.

KINEMACOLOR REVIEWS

Ice Harvesting on the St. Lawrence.—An interesting picture of the cutting and storing of ice.

Weekly Fashions.—To the woman who wishes to keep abreast of the times in the latest fashions as interpreted by the leading artists of their line, these weekly pictures should prove very interesting. This week's contribution consists of two reels of hair dressing, posed by William Heuner, and while mere man may not understand the intricacies of the modern coiffeur he cannot fail to be impressed by the beautiful color effects and the good taste in the selection of the models.

Lake Garda, Italy, and Scenes Along the Mediterranean.—Kinemacolor is at its best in these scenic pictures, and one wonders at the remarkable color effects shown. Views are given of the shore line and the mountains in the background in many places almost make one think he is looking at a framed painting. One scene of a sailboat, alone in which a moonlight effect is given, is particularly noteworthy.

Zoological Gardens at Rome.—Interesting pictures of zebras, lions at play, seals in their native element, and a very lifelike group of lions are shown.

FILM SUPPLY RELEASES

Sunday, Dec. 1.

(Mal.) The Hypnotic Chair. Com.
(Than.) Standing Room Only. Dr.

Monday, Dec. 2.

(Amer.) Pals. Dr.
(Itala) A Spider on the Brain. Com.
(Itala) Too Much Beauty. Com.
(Comet) A Mother's Folly. Dr.

Tuesday, Dec. 3.

(Gau.) The Matrimonial Express. Com.
(Mal.) In the Old Town. Com.
(Than.) A Will and a Way. Dr.

Wednesday, Dec. 4.

(Gau.) Gaumont's Weekly, No. 39. Top.
(Rell.) Old Mademoiselle's Secret. Dr.
(Solax) The Raffle. Com.

Thursday, Dec. 5.

(Amer.) The Animal Within. Dr.
(Gau.) A Telephone Entanglement. Com.
(Gau.) 'Twixt the Devil and the Deep Sea. Com.
(Punch) Oh, You Baby. Com.
(Punch) Poor Finney. Com.

Friday, Dec. 6.

(Lux) Weary Gussie Finds a Job. Com.
(Lux) Arabella Railway. Com.
(Solax) The Face at the Window. Dr.
(Than.) A Romance of the United States Navy. Dr.

Saturday, Dec. 7.

(Amer.) Bludsoe's Dilemma. Dr.
(Gau.) A Storm on the French Coast. Sc.
(Great N.) (Title not reported.)
(Rell.) Tossy Turvy Love Affair. Com.
(Comet) The Rival Sisters. Dr.

REVIEWS OF SUPPLY CO. FILMS

Her Own Country (American, Nov. 28).—The scenes of this drama are laid in the Mexican plains. A girl who has been adopted by a Mexican family meets the son of the house for the first time and is not at all impressed with him. He proposes and, although her benefactors wish her to marry him, she will not consent, and as she hears plans to force her to, she runs away to the plains, where she meets a young American, who promises to look after her. She ensconses herself in his camp, but while he is away the Mexican returns and carries her back to the house, where she is locked in the garden. She meets her American friend again and he climbs over the wall, and while they are planning to escape the Mexican comes down the path and attacks his rival with a knife, with the result that he is thrown to the ground and badly hurt. Together they take the key from his pocket and escape. The father comes out with a gun, but is shot through the hand. M.

On Board the Naval Training Ship "Dubuque" (American, Nov. 30).—This picture is not as well focused as it might be and the men do not stand out with sufficient distinctness. Scenes on board this ship are shown with the men engaged in their varied work, such as inspection, fire drill, quarters and target practise. A very interesting film, aside from the one fault. M.

Hidden Treasure (American, Nov. 30).—Among the cut-and-dried propositions that have been seen on the screen, this film deserves a prominent place. Not that it is the worst, for lots of poor films get before an audience, but these are, as a rule, shortlived, and it is to be hoped, for the sake of the reputation of the business, that this film will see the same death. A tramp has some shoes thrown at him, and in one of them he finds a role of money. He then goes through the conventional tricks of buying autos and eating, and trying to be funny, finally giving what is left of the money to a poor family. M.

The Matrimonial Express (Gaumont, Dec. 3).—This picture, taken in all probability for the sole purpose of introducing to the public of this country the inside of a compartment train, is really unworthy of the Gaumont Company, as it has very little plot to it and none of the story is worthy of notice. A young man in boarding one of the compartment cars spies a pretty girl getting into another. He is enabled to do her a service and she thanks him for it. He bribes the porter to allow him to get in the same compartment, but finds out that it is for women only and is forced into the next. Here he looks through the window until her mother sees him and puts an end to their flirtation. He then bribes the steward to place him at the same table. Here while pressing the foot of the "admired one" he makes the mistake of touching the mother. When they enter the tunnel he leans over and commences to kiss someone, only to find when they reach the light again that he has been loving the mother, who is very angry. Arriving at the house of his uncle he is welcomed, but when the uncle insists that he shall marry, he states that he will marry no one but the girl he met in the train. By a strange coincidence she is known to the uncle and calls on him that same day. They are properly introduced and all ends well. M.

The Mission of the Carols (Gaumont, Dec. 10).—That "music has charms to soothe the savage breast" is shown very clearly by this picture of the Gaumont Company. A drunkard mother sends two small children out to earn their own living. They go to various places where they sing for guests. They are both very clever. One day they are at a house and the people are so well pleased with their voices that they are invited to attend a Christmas party. They go to this, and while they are waiting in the drawing room they hear the voices of many small children from the next room singing sweet carols, and they are ashamed of their class of music as compared to this and refuse to appear. The ladies of the house have compassion on them and teach them to sing the carols. These they easily learn and go away from the house laden with gifts. When they reach their "home" they find their mother in a drunken stupor and start to sing the music they had learned. The mother wakes up and listens, until finally the motherly instinct that had been so long dormant in her is awakened and she undergoes a change. The last scene shows the mother kissing the children before they start for school, while she goes to work. M.

Zigoto Has a Good Heart (Gaumont, Dec. 17).—Despite his queer name and his ragged clothes Zigoto has a "sure" good heart, as was proven by his actions. He also had a girl, whom he takes to dinner. While there some diners at the next table object to him and tell the waiters so. That they are snobs is proven by their subsequent conduct. When they are passing out they see an old blind beggar, and the two men that had so objected to Zigoto think they will have some "fun," so they upset the table that he has his flowers on and take his dog away. Zigoto, wishing to purchase some flowers for his girl, goes to the beggar only to find him in misery. He follows the party and finds them beside the water where they have thrown the dog in and are pelting it with stones. He whips one of the men and the other he throws into the water. He sees that his victim is likely to drown and so pulls him out and takes him to the beggar, where he forces him to pay the price of the flowers, and a little over for the trouble he caused, and then rejoins his sweetheart. M.

Calino as a Station Master (Gaumont, Dec. 17).—Calino is offered the job of station master, and shows that he is very much pleased. Then starts an interminable mixup. The first thing he does is to set the trains running the wrong way. Then he puts the animals into the same cars as the passengers and a lot of trouble ensues. At last he causes one of the trains to crash through the side of his house, and that is the last of Calino as a station master. M.

The Horror of Sin (Itala, Nov. 25).—This picture is essentially dramatic. As a character study with the nature of a young girl as the subject it rings true. The acting of the principal role is more than ordinarily impressive and the photography brings out the beauty of picturesque foreign settings. Entirely devoid of "padding," the essential points of the story are sufficiently prepared for, and the total impression is one of a vital tale well told. The longings for love and life that stir the soul of a girl just on the borderline of womanhood are finely suggested in the opening scenes, and inspired by a fear of their possible consequences, the father tells the daughter of her mother's downfall. "In your veins run the sinful blood of your mother," he says, and ensuing pictures show with dramatic effect how she left home for love of another man and continued to pass her days in ungoverned pleasure. After the girl has heard the story there is a lapse of six months, during which time the father dies. The mother reads a notice of his death in a newspaper and acts upon a notion that she would like to see her daughter once more. Accompanied by friends, she motors to the old estate, and the daughter finds them eating and drinking at a table placed in the gardens. Men in the party are taken by the fresh beauty of the girl, and for a few moments it appears as if the daughter is destined to follow the example of her mother. One of the young men finds her alone in a quiet grove and makes ardent love. The girl sees the warning figure of her father in a vision, and, terrified at the thought of impending danger and feeling the weakness of her nature, she throws herself backward over a wall to fall dead on rocks below. D.

Poor Finney (Punch, Nov. 28).—As a comedy, the picture is extremely dull. Finney is mother's son. Finney persists in nosing into mother's affairs when mother is receiving the attentions of a suitor. In revenge for the harsh treatment he receives, the boy takes a rope attached to a boat, and ties it to the suitor's leg. When the boat starts out the young swain is pulled into the river only to discover, when he finally drags himself out, that mother has accepted another in his stead. G.

Oh, You Baby! (Punch, Nov. 28).—In this burlesque there is considerable to amuse, thanks to the efforts of the leading man and the little fellow who plays the role of baby. A tramp informs his partner, a dwarfed man, that he must essay the role of a baby. The pair visit a backyard clothesline to secure the necessary linen. The little fellow is properly dressed, planted upon the front doorstep of a prosperous-looking house and told to cry. The master and mistress find the child there and adopt him as their own. With his matured antics, the baby makes things generally lively for all concerned, and especially the nurse, who takes him in charge. That night, baby lets his friend into the house, and they proceed to enjoy themselves at the expense of the pantry. Following several more wild adventures, the pair are apprehended and carried off to jail. G.

Thanksgiving (Reliance, Nov. 27).—An appropriate film for this time of year, and one that should be favorably received, as it is well produced. A man receives a letter, stating that pending his divorce suit being tried he may see his little daughter once a week, on Thursday. She arrives the next week, and there is a pleasant reunion. He gives her a large doll. On her way home the nurse leaves her to herself, she wanders away, and finally sits beside a little girl, who has a real live baby in her arms. They agree to change. Then they separate, and the little girls are searched for high and low. The other girl, having tired of the doll, wants to have her baby back again, and, finding it with its new mother, asks for it. With tears it is surrendered, and as a compromise they both go to her mother's house. The other mother in the meantime searches for her little girl, and, not finding her, proceeds to the house of her husband, whom she wishes to divorce. Together they hunt. The child is finally located, and the mother and father go to the house of the poor parents. Eventually the would-be divorcees are reconciled. M.

The Invaders (Kay-Bee, Nov. 29).—A story in three reels dealing with the uprisings of the Indians in the seventies, during which time Custer was annihilated. The film, however, is not intended to be accurately historical. A treaty is made with the Indians by which the Government will not allow any one to occupy their territory. Later this is broken when a party of surveyors go through the land belonging to the Sioux, and plan for the transcontinental railroad that is to be built there. They refuse any escort at all. The Indians see them, and, realizing that the treaty has been broken appeal to the soldiers, but are laughed at. Then massacre the surveyors, and, joining with the Cheyennes, kill the regiment that is sent against them. They attack the fort also, and but for the timely arrival of a troop from another fort would have annihilated these also. A love story runs through the scenes which is indeed pretty. An Indian girl, the daughter of the chief, is in love with one of the surveyors, and it is she who rides for help. When the fight becomes too hot for the whites they tell the chief that they will hold her as a hostage, and if the attack is renewed will kill her. The young lieutenant in the fort that rides through the lines for help is also in love with the colonel's daughter. This, of course, makes the story more interesting. There were several mistakes that should not have been allowed. Principal among these is the fact that, although the Indians carry the very latest form of Winchester rifles of the repeating type, the whites have the more conventional carbine, such as was in use at that period. M.

The Civilian (Broncho, Nov. 30).—It would be a trifle hard on the civilian if we were to apply the title in its broadest sense. Yet, let us hope that there are very few who will do this, for the play, taken as a play and a spectacular effort, is extraordinary. There are elaborate settings and realism in the picture, and the story, an elementary one, perhaps, is told in a powerful, gripping way. It has to do with one man's cowardice and another's bravery and sacrifice. To the army post out West comes a young doctor to usurp the affections of a young girl, the daughter of the general. She is ardently loved by one of the minor officers, who, at the arrival of the civilian, is forced to occupy second place in her esteem. Sometime later a trapper calls at the post to seek the aid of a doctor for his sick wife. The civilian, seeing a chance for a long ride alone with the girl, volunteers to go and with the view of ridding himself of the trapper leaves his case behind. When well on their way, he appears to have discovered this fact, and sends the man back to fetch it. The couple do not travel far, however, until a wheel comes off the buggy. At this juncture the young officer appears, having gone out that morning for a horseback ride to lighten the troubles of his heart. While the three are engaged in remedying the trouble, the civilian catches sight of a tribe of Indians approaching. In a frenzy of fright he hums on the officer's horse and flees. The girl and the boy are left to manage the buggy as best they can. From here on the action is swift and tense. The couple are forced to leave the buggy and take to the mountains and, in an exceptional scene, the doctor is killed through his horse falling down an embankment. The horse, later, arrives at the post crippled, and the soldiers are sent out in time to prevent further tragedy. G.

Shocking Her Future Mother-in-Law (Majestic, Nov. 28).—On the director, the author and the players rests the responsibility for this comedy's failure. The plot is crudely constructed, little skill has been exercised in the management of the business, and the players perform in a wishy-washy style. Especially is this true of the leading man. As a comedian in this sort of farce he is sadly out of place. The girl bounces through her role in gala fashion, and does bring some life to the otherwise dull piece. But there is a coarseness even in this, for a picture of artistic value. A mother writes to her son mourning the fact that he has engaged himself to an opera singer, and referring to her as a common chorus girl. The girl, hearing of the mother's expression, declares that she will not change the mother's impressions when she visits the home. She keeps her word, and naturally mother is shocked. However, the girl suddenly transforms herself, begs the mother to forgive and allow her to become a daughter-in-law. After the mother's forgiveness the picture should logically end, yet several scenes have been tacked on, bringing the farce to a feeble ending. G.

The Two Chefs (Punch, Nov. 28).—There is only one thing reasonably proven in this pic-

GETTING 3 3 A WEEK?

Thanhouser Announcements

for December are fraught with interest to the feature showing Independent exhibitor. There is a one reel feature—

"At Liberty--Good Press Agent," Sunday, Dec. 8

—that is about the best moving picture ever devoted to that most interesting of men, the theatrical press agent.

"Aurora Floyd," 2 Reels, Tuesday, Dec. 10

is the first film of the great book-and-play, by Miss M. E. Braddon. The story is as gripping as "East Lynne," and as well known.

Six-Sheets for "Star of Bethlehem"

are now a part of the "perfect publicity" that goes with this feature. Other advertising aids are two one-sheets, a three-sheet, heralds, slides, cuts and photos. Ask us where to get 'em.

Thanhouser Film Corporation

New Rochelle, New York

ECLAIR

TUESDAY, DECEMBER 3rd
"THE BONNIE BONNIE BANKS O' LOCH LOMON"
Featuring Miss Barbara Tennant in one of the prettiest tales of the year.

THURSDAY, DECEMBER 5th
"DICK'S WIFE"
Comedy-Drama that fairly bounds from laughter to tears, then back again.

SUNDAY, DECEMBER 8th
"THE FLY" ("ECLAIR SCIENTIA") A SPLENDID SPLIT REEL "THE MENDER" "THE PIPER" and "THE VASE"

DECEMBER 19th
'THE TIGER AND THE FAKIR"
Will be the December Feature Sensation!

ECLAIR FILM COMPANY
225 WEST 42d STREET NEW YORK CITY

WEDNESDAY, DEC. 11
THE HATER OF WOMEN

FRIDAY, DEC. 13
THE GIRL IN THE ARMCHAIR

SOLAX COMPANY

L. B. CARLETON
DIRECTOR LUBIN STOCK CO.
Coming Release—When Love Leads, Dec. 14; A Mother's Strategy, Dec. 17.
DELBERT L. DAVIS, Photographer.

ITALA COMEDIES
TWO ON EVERY REEL
EVERY MONDAY
NEW POSTERS THAT PULL
(ASK ANY EXCHANGE)
ITALA FILM CO. OF AMERICA
COLUMBIA THEATRE, N.Y.

"JOLLY" MAE HOTELY
Photo-Player Lubin Co.
Direction of ARTHUR D. HOTALING

ture, and that is that if the two little fellows featured in the comedy possessed a play that really was a comedy, they might produce laughter. There is a jumbled plot, which tells a jumbled story of two chefs, rivals in business. One of them has the receipt for a sauce, left him by his father, and which has made him famous. The other chef steals the receipt, and then there is a mix-up of some kind, and that is all we know of the picture. G.

His Dress Suit (Punch, Nov. 28).—This picture outdoes the other comedy on the same reel. Still it is a poor effort at comedy. Again, the reviewer repeats that the little actor featured gives evidence that he would be funny if provided with the right kind of a comedy. Here he appears as the god of Gloom and Sunshine alternatively, to follow the footsteps of a young fellow who "hocks" his dress suit to buy his girl flowers. Immediately after the same girl invites him to a party, and instructs him to wear the suit. He appears at the party minus the suit, to be kicked out for his trouble. G.

Father (Reliance, Nov. 23).—This photodrama has failed to realize its opportunities. The climax scene, the capable of being made tremendously dramatic, proves only a feeble ending to an ill-constructed and ill-acted play. It is a case of a good idea gone wrong through improper handling or treatment. An old man, rich at one time, has worked for years to support his son under the care of a lawyer friend. Owing to the wishes of the father, the son has been kept in ignorance of his father's identity. The father's meager salary has been insufficient to maintain the boy at college, and in order to make up the deficiency he steals from his employer. The son graduates with honors, and becomes a member of the bar. The father is arrested, and the son is chosen as the prosecuting attorney. It is his first case, and being particularly anxious to make an impression, the son pleads against the old man with all his might. The lawyer is apprised of the condition, rushes to the court house as the boy is about finished and informs him who it is he is prosecuting and why the old man stole. The spectator asks himself, What were the reasons for the father's wish to keep his identity a secret and why was it that the lawyer remained ignorant of the movements of both for so long a time? There is little continuity in the action, and a complete scouting of the law of cause and effect. G.

An Old Love Letter (Majestic, Nov. 24).—As a comedian, the leading man in this comedy is a disappointment. True, the story itself is poorly told, and the principal complication which is supposed to make the turn in the story is utterly impossible. But taking this all into consideration, the skilled touch of comedian could have done much to improve the picture and furnish it with some amusing situations. A young engineer comes to board with a widow, the mother of several daughters. To his manly charms the girls succumb, and the other suitors are compelled to recede from the field. One of the girls in the house, though whether she is one of the daughters or a maid, we do not know, takes a fancy to the boy. She secures possession of a note dropped by one of the girls, wherein the boy has asked her to become his wife. In turn she gives this note to each of the girls, and as a result the boy finds himself in a compromising position. He leaves, to return several years later and claim the girl as his bride. G.

The Sleeping Burglar (Comet, Nov. 23).—Only recently we had a comedy similar to this released by another company. The plot is constructed around a young man, who is given to walking in his sleep. While in this condition he hides a roll of money belonging to his employer and intrusted to him. The employer gives the young man until evening to produce the money or go to jail. The wife accidentally finds it in time to save disaster. In witnessing the picture we are unable to determine whether it is meant to be a comedy or a straight drama. The producer has failed to make this sufficiently clear, and it proves to be the greatest stumbling block in the spectator's effort to enjoy it. G.

The Army Surgeon (Kay-Bee, Nov. 22).—The spirit of adventure, of army life and of romance are rife in this splendid photodrama of early Western times, when Uncle Sam maintained military posts to control the Indians. The story possesses human interest. Its climaxes are of the most dramatic quality. One scene in particular which gets into the very marrow of spectator, is where the young surgeon, after vain attempts to attract the attention of a body of soldiers in the distance hits upon the plan, and successfully puts it into operation of using a mirror to reflect the sun in their path. The author has exercised care in preparation for this scene, which makes it all the more effective. Another scene worthy of mention is the "Reveille." It possesses the true touch, the realistic atmosphere of army life. A young officer and the surgeon are in love with the post commander's daughter. They both propose to her, and she tells both that they may have their answer the night of the party she is soon to give. Immediately after, a large detachment of soldiers is sent to another section of the country to quell an Indian outbreak. For a moment the action is shifted to the tent of the chief of one of the neighboring Indian tribes. The chief's wife is dying. He has lost faith in the medicine man, and sends to the post for assistance. The messenger arrives the night of the party, and the young doctor responds hastily. The rival suitor knows his whereabouts, but remains silent, allowing the girl to resent the slight in the doctor's absence. The doctor is told, on arriving at the Indian camp, that if the woman dies, the Indians will attack the army post. Soon after this she does die, and it is left to the doctor to escape, and warn the post of the impending danger. The great scene is reached when the defenders are almost done for, and the doctor, wandering over the hills, sights the passing cavalry, and draws their attention by the reflection from his mirror. Of course, he secures the girl, and the other man partially redeems himself by giving his life for his country. G.

The Forest Rose (Thanhouser, Nov. 20).—Two reels have been used by the Thanhouser Company in telling the dramatized story of the famous novel written by Emerson Bennett. When the producers in question essayed the task they undertook, a labor filled with difficulties and pitfalls and just how well they have fared remains a question. Some will enjoy it—perhaps those who have read the novel, and many will distinguish only a series of events, unrelated to each other and some that are impossible. It is much easier to take an improbable situation, and give it the realistic touch in a novel than it is on the stage or screen, and the author, in writing his plot, should have appreciated this fact, and omitted some of the scenes in the book he has allowed to creep into the picture. We have such a scene where the young hunter, his friend, and the girl withstand the attack of a tribe of Indians. It would be useless to attempt to tell the story in detail. There are some intense moments and an occasional bit of good acting. Perhaps, of all the characters, the leading man is the poorest. The vitality and an emotional power needed in the role are lacking. G.

TWO GAUMONT FEATURES.

"The International Conspiracy" and "Perils of the Atlantic" Are Interesting Films.

Two feature films, recently completed by the Gaumont Company may be expected to attract considerable attention. They are The International Conspiracy, in three reels and Perils of the Atlantic, a two-reel subject. The International Conspiracy is a story of the secret service and international problems, and although the subject is not a new one for treatment in pictures, it has, in this case been exceptionally well handled.

Rizzio, the agent of a foreign power inimical to France, wishes to obtain information about the French fortresses. He receives a letter telling him to go to Villefranche, where he will receive further directions. He arrives there, but the Government, which has had previous experience with him, is wary, and assigns "Iron Hand," the head of the secret service department to follow him, and find out his business. The detective arrives, and arranges with the agent of the Government there, to make arrangements for a ball, and to introduce him to Rizzio at this affair. This is all arranged and on the night of the dance the two men become close friends. Rizzio then invites him to supper, and during the course of the meal recognises "Iron Hand" by the name in the lapel of his coat, and later when they are out on an automobile trip, they gag and bind him and place him on the railroad tracks, from which he is rescued in the nick of time. In the meantime the bandits have gone to the home of the agent, where there are many valuable papers. The three of them bind the old man, but his daughter escapes and runs to the roof; where she signals to the warships in the harbor for help, which is sent, but before it arrives the detective has come and the robbers take to the bay in a racing boat. Going back to the man-of-war, orders are given to fire on the boat, with the result that the smaller ship is blown to pieces.

Perils of the Atlantic is a very clever picture founded on the *Titanic* disaster, and is a fairly faithful reproduction of the calamity. Trevor receives a letter telling him that he must come to America as soon as possible in order to inspect some of his possessions. He engages passage on a steamer, but at his wife's suggestion cancels it, as she is afraid that it will sink, owing to icebergs. His wife, at a fashionable ball meets a fortune teller, and at her request she starts to tell her future, but soon hesitates and refuses to say anything more. After much coaxing she consents, and tells her that there is a lot of trouble in store for her. This worries Mrs. Trevor terribly, and she imagines that she will lose her husband. He, after missing the other boat, engages passage on the *Collossus*, one of the new steamers. Although the letter that he receives, and the telegram he sends to the company read *Collossus*, the leaders in the picture state the ship to have another name, which is confusing to the audience. A splendid train scene is shown, and then the picture switches back to the home where the wife is weeping in fear for her husband. The ship is then seen to depart. This is all scenery, even the ship, but it is all so well arranged that the audience might easily be fooled into believing that it is real. The *Collussus* is seen to hit an iceberg and slowly sink, in the same manner that the *Titanic* is supposed to have disappeared. The audience are once more taken back to the home scene, and the wife is shown to be as anxious as ever. Her uncle, whom she has sent for, reads of the terrible disaster and tells her about it. She naturally thinks that her husband is among the dead and sees that the fortune teller's prophecy is fulfilled. Then her little son falls ill, and she is nearly frantic, when she is the recipient of a telegram from her husband, saying that he is safe. Her son recovers from his illness. But she still worries over what she has heard, and goes to her uncle again. He thinks up a plan and taking her to a hotel, invites the fortune teller to come up and tell the fortune of his "daughter." He hides her behind a screen and tells her to hold out her hand so that the woman could not see her face. This she does, and the "seeress" reverses her former prediction, showing what a fake she was. The epilogue shows a happy family group. M.

GAUMONT "CHALK TALKS."

The Gaumont Weekly, beginning with the issue of Nov. 27, will contain a comic supplement, "chalk talks" by eminent artists. These will be after the manner of that rapid-fire art shown on the vaudeville stage by such cartoonists as "Rube" Goldberg, Windsor McKay, and Bert Levey. The first of these supplements will appear on the Gaumont Weekly of Nov. 27, and the subject is that of four Turks who are reading the war news. It depicts their feeling as they read of the turkey trot which the Moslems have danced to the allies' music.

UNIVERSAL HAS FRONTIER BRAND.

Beginning with Thursday, Dec. 18, the Frontier brand of pictures will form part of the Universal programme. These are, as the name indicates, Western pictures, which are so much in demand at the present time.

Two New Gaumont State Right Features

The International Conspiracy

(THREE REELS)

A battle of wits in which the vanquished neither expected nor received mercy. The strong hand that threatened fair France and the stronger hand which blew the menacing band into eternity.

Perils of the Atlantic

(TWO REELS)

The double-edged sword of Disaster which plunged a woman's heart and mind into depths doloroso—a husband on the colossal steamship sunk by an iceberg and an only child in the grip of dread disease. The mighty realism of a giant vessel sinking with its precious cargo of humans, will bring your breath in short gasps, blanch to your cheek, glisten to your eye.

Did You Investigate These Films?

THE VENGEANCE OF EGYPT

(THREE REELS)

IN THE LAND OF THE LIONS

(TWO REELS—HAND COLORED)

Gaumont GAUMONT CO. Gaumont

FLUSHING, N. Y.

LUBIN

Special Two-Reel Feature
Through The General Film Co.
Friday, December 13

THE CROOKED PATH

WITH AN ALL STAR CAST

A wonderfully strong story of the Underworld, showing the reformation of a girl of the slums and the temptations her former pals subject her to in endeavoring to recall her to the crooked path. A play with a splendid moral.

OUR FIRST TWO-REEL RELEASE

THE STOLEN SYMPHONY

Monday, November 25, 1912, Featuring

ARTHUR JOHNSON

SPECIAL LITHO. POSTERS—1-sheet (new price) 10c.; 3-sheet, 35c.; 6-sheet, 65c.
Order from your Exchange or from A. B. C. Company, Cleveland, O.

REGULAR RELEASES FOR WEEK OF NOVEMBER 25:

SATIN AND GINGHAM—Released Thursday, Nov. 28, 1912.
A pretty story of a young lady who thought a gingham apron was a badge of servitude. A few weeks later she voluntarily puts it on herself, and when her lover tries to remove it she protests. A sweet embrace settles the argument.

THE STROKE OAR—Released Friday, Nov. 29 1912.
A typical college story. Bud Hagen, stroke of the 'Varsity eight, is caught by the Dean painting the Sophomore numerals on the chapel bell. As a punishment he is forbidden to row the race. The crew kidnap the Dean and of course win the race.

RANCH MATES—Released Saturday, Nov. 30, 1912.
Burt Atkinson, a cowboy, has a sister East, whom he loves very dearly and is doing his best to support and educate her. To get more money he joins a band of Rustlers. He is, however, captured, and being unable to bear the disgrace, shoots himself.

BY THE SEA—Released Monday, Dec. 2, 1912.
Harry Harvey, a fisher lad, loves Marie Forest, but on the eve of the wedding she dies. She is buried in the rocks on the sea-shore. Harry spends hours at her grave, and one day lies prone upon the grave and permits the incoming tide to wipe out his life.

STRUGGLE OF HEARTS—Released Tuesday, Dec. 3, 1912.
John Carnes, escaped convict, is assisted to a new life by the Rev. Rodney Ford. Then he falls in love with the minister's fiancee, who reciprocates. The minister renounces his claim and joins the lovers.

LUBIN MANUFACTURING COMPANY

Model New Studios, 20th and Indiana Aves., Philadelphia, Pa.

CHICAGO, 154 West Lake St.
B. NICHOLS, 26 Wardour St., London, W., England
BERLIN, 35 Friederich Str.

REVIEWS OF UNIVERSAL FILMS

Hawkins Moves (Powers, Nov. 27).—Save in rare cases the confusion of an intoxicated man is not essentially humorous, and a producer who bases an entire comedy picture on scenes depicting intoxication is courting failure unless he has a genius for skillful manipulation and actors of exceptional ability. Hawkins Moves does not produce the desired effect, and this in spite of an adequate interpretation by the actor in the role of Hawkins. The picture impresses the spectator as being more pathetic than humorous, and might well be omitted from the list of releases. Hawkins is drawn along the conventional lines of a hen-pecked husband, who has a domineering wife and a number of small children. When the van is packed with the household goods to be moved, Hawkins, an umbrella in one hand and a lamp in the other, starts out on foot for his new home. The men on the moving van stop at a road house and persuade Hawkins to accompany them to the bar for just one glass of beer. The one glass is followed by many more, until all three men are thoroughly intoxicated. Ensuing scenes may be imagined, and it remains for the wife to come to the rescue by mounting to the driver's seat and driving the van to the new home, while the men quietly sleep. D.

The Gateway to America (Champion, Nov. 26).—For those who have never had the opportunity of visiting Ellis Island and witnessing the scenes there on a busy day, this film will prove both interesting and amusing. It is entertaining to watch the swarthy Europeans as they set foot on the land of the free for the first time, and the various tests they are compelled to undergo before they are allowed liberty. In the many scenes each stage of the day's general routine is shown, besides portraits of those in charge of the work. G.

The Indian Outcast (Bison, Nov. 26).—It is safe to say that this is one of the best pictures this company has released for some time. There is nothing of the grotesque in the situations, and while some of them are highly colored they are offset by the consistent plot and the enlivened action. If the actor, cast in the role of the Indian, had exercised a little more restraint in some of the scenes, it would have been easier for the spectator to have accepted him as an Indian. As an actor, he displayed marked ability, and the forces considerable passion into his big scenes. For befriending a squaw, the Indian, the hero of our story, incurs the enmity of the chief, and is driven from the tribe, helpless. He is found by a trapper blindfolded and hands bound, and is brought to his sweetheart's cabin, where he receives Christian treatment. Later it falls to the Indian's lot to save the girl from the insults of the chief. In revenge the chief brings his tribe down upon the cabin, while the girl's father and lover are away. The hero, in a spectacular manner, escapes, and warns the two men of the trouble. He leads them and a company of hunters to the retreat of the Indians, the girl is saved, and there is a happy reuniting of the Indian and his squaw. G.

The Darling of the Mounted (Eclair, Nov. 28).—We feel sympathy for the child, and there is a tinge of sorrow for the father, but there is not forgiveness. Murder in a gambling quarrel is readily overlooked in some, but not in those who are expected to have a keen sense of manhood and love. The father is a common murderer, and he does nothing worthy to exculpate his crime. If the spectator is expected to sympathize and forgive him as easily as the mounted police, his act, which made him an outcast, should be of less magnitude. After the father escapes from the police, his child, a little girl, is put under the care of one of the officers. Later she roams away from the house, crawls into a canoe on the river's bank, and goes sailing down stream. The father, hiding in the woods, sees the girl and saves her. She asks him that evening why he does not take her to see her other papa. The father, realising that he will be unable to give her a home, takes the risk and returns to the cabin of the officer. There the other police find him, and through their love for the child allow him to go free. As produced, it has an insipid taste. G.

For the Love of Mike (Rex, Nov. 26).—It is evident that the author of this piece does not understand how to handle the principals of dramatic technique and plot construction. Several times our emotions are carried up to a certain pitch, only to be dampened by some break in the action, or an inconsistent situation. Imagine a girl after being insulted by her employer and leaving his house, riding joyfully with him in his auto in the scene following. That is only one of the incongruities we have in this picture drama. A pretty sentiment there is, yes, but the pretty sentiment remains a pretty sentiment only. It brings the spectator to nowhere and leaves him unsatisfied. The heroine of the play has a lame brother, who makes friends with Mike, an employe on a neighboring quarry. The girl's employer, the owner of the quarry, forces his attentions. In an indifferent manner she accepts them until his worthlessness is brought home to her, and Mike enters her life. Where "For the Love of Mike" fits into the story is hardly obvious, though that does not detract from the certain amount of interest it commands. G.

The Toll of the Sea (Gem, Nov. 26).—The hero of this photodrama has a fickle nature. He has a habit of wandering from the shrine of one girl to another, which is confusing to the spectator. The picture is half-finished before we can secure an inkling of what is going on—what the story is really about. In the windup we glean; first, that there were several girls in love with this young fisherman, and that the boy's heart went out to several girls, though he did finally manage to decide on one. And, second, that after he married the girl the other girls make it so warm for the lucky wife that she loosens her mind. The young man was induced to go to sea against his better judgment. His wife was the one that did the persuading. The other girls bear of it, and when the boy is drowned they use the information as a sharp edged tool to work on her mind. There are some picturesque scenes, some ordinary acting, especially from the villainess and a poorly-constructed story. G.

The Girl from the Country (Eclair, Nov. 26).—One cannot accuse the tale of any apparent weakness in construction, nor possessing a faulty idea. To the players, and, primarily, to the director we must look for the picture's failure to score as a comedy. Comedy possibilities in the piece are quite visible, and occasionally we are tempted to laugh over the complications and situations themselves. But it is one of the kind that requires comedians to play it, and a comedy director to direct it. It deals with a young man, who finds himself in an extremely distasteful position on the visit of a country girl to his home in the city. Hearing of her intended visit, and suspecting that she is homely, he makes arrangements with his gay friends to entertain her. When she arrives she proves to be the opposite of what he expected—though the picture belies the supposition—and he is made to feel the pangs of jealousy when the boys refuse to back down on their agreement. G.

It Happened Thus (Victor, Nov. 29).—From what the spectator gets of this picture he understands that a certain young man successfully attempts to overcome an hereditary instinct to commit suicide. In other words, he is to presume that it is a problem play, and, as such, she will judge it. A problem in psychology has been and will always be a difficult proposition for a dramatist to wrestle with. The author here luckily has made no attempt to enter into an elaborate exposition. He has confined himself to a simple—perhaps crude—method of procedure which has proven itself, at least in this case, commendable. As pure drama, it is excellent. There is a grip in spite of the conventional presence of the burglar. For this we must thank the burglar for he ably proves himself the star personage of the piece. He is the possessor of a face one might call characteristic—of what, we do not know, but he reminds us strongly of a burglar. The subject of our hereditary problem finds himself in financial difficulties, and his first impulse is suicide. The sweet girl to whom he is engaged seems to make little difference. A burglar, prowling through the house, is the one who saves him, and proceeds to straighten matters out for all concerned. Tied in a chair the young man is given time for calm deliberation. He thinks a lot, and he thinks seriously, and finally conquers himself. The girl is brought to his side by the burglar, and this makes the ending complete. Many of the details we have left untold. They will be better appreciated when one sees the picture. G.

Vengeance (Imp, Nov. 28).—When a director can take and make use of a genuine wreck in the carrying out of the action of a play as is so cleverly done here, it deserves notice of a special nature. The spectator wonders how it was managed. There is a story attached to that—the story of a director who was alive to his opportunities. Herbert Brenon, the director in this case, sat with the boys at the Screen Club of an evening some time ago, when the news reached him of a wreck not far from New York, which had occurred a few hours previous. It is said that Mr. Brenon jumped for his coat and hat, made for the telephone booth, gathered his company from far and near, put them all in an auto and sped out to this wreck and took the pictures the next morning; the first pictures to be taken of it. Such a chance this director needed and he took it. We do not know who the author is, responsible for the play, but he has used his materials reasonably well, though the theme is just a trifle unpleasant to consider in quiet moments. Be that as it may, it is a vivid piece of work, a strong play with good acting, and it is splendidly produced. In two reels we get the narrative of a young man, a society leader, who sank to the depths of debasement, who passed out of his wife's life to return years later to cast a dark shadow over her happiness. The wife thought him dead and she married again and the husband proved himself a man and she was happy. Afterwards, he became Governor of the State and was instrumental in securing the pardon for the first husband, unaware of his identity. By a stroke of coincidence, a burglar saves her from the horrible fate. "Coincidence's arm" is stretched a little too far for several occasions. It is the one weakness in the construction of the plot. The Imp Company, however, may well consider it one of the best pictures they have turned out for many a day. G.

Was Mabel Cured? (Victor, Nov. 22).—That is a doubtful question. We cannot find the answer in the play, but there are other things of more importance which the spectator does find—comedy and effervescent fun. Mabel, as played by Florence Lawrence, is a captivating young lady, whether she emerged from the adventure cured or not, and we like her immensely. What faults of construction and the carrying out of the details are found in the play, are due to the director and author. The players have carried their burden admirably. When Mabel and her friend find themselves locked securely in jail and discover, for the first time, their true identity, they decide to turn the tables on the girl's father, who is responsible for the hoax, by getting married. They "button-hole" the minister, sent to them to lend solace to their injured feelings, and compel him to perform the ceremony. Of course, it is all abrupt, but it is farcical comedy, and the spectator is compelled to grant the possibility of such a turn whether or no. Mabel was writing a book, and she desired her father, a police sergeant, to introduce her to a thief that she might become better versed in the language of the street. Her father introduces her to a young reporter, also engaged in writing a book. He tells his daughter that the boy is a burglar, and the boy that the girl is a thief. Following this many complications arise, and the joke seems to be on the young pair, until they inform the father that they have joined hands in wedlock. Father's plan has gone wrong and the spectator laughs. G.

His Determination Rewarded (Eclair, Nov. 19).—Why doesn't the hero, the reformed burglar, take his one-time associate by the nape of the neck and shake him soundly, is a query that continuely impresses itself upon the mind of the spectator as he watches this picture drama. One feels that it would have saved this misjudged man considerable trouble and annoyance, and offset the docility in his character. It is only a vapid tale that has often been told before, and told much better. We have the conventional bad man, determined to live straight on the completion of his sentence in jail, and the faithful wife to furnish the incentive. He goes from one position to another, and is about ready to submit to the will of his former partner when his child steps between and causes him to make the final and victorious effort to be clean and retain employment. G.

The Tongueless Man (Gem, Nov. 19).—From every indication the only purpose of this story is to furnish a background for The Tongueless Man to display his powers as an actor. And he possesses power, though the drama does not justify the effort he has made. There are some people, no doubt, blessed with a superabundance of imagination and credulity who may appreciate the attempt at weirdness in the piece, but to the majority the grotesque situations and The Tongueless Man will be accepted as absurd and inconsistent with the spirit of 1912. It will take a more artistic treatment of the subject to make it conform with drama, whose action is set in the modern period. A young painter gives succor to a tongueless, swarthy native of some tropical clime, whom he picks up, half drowned, on the sea rocks. In gratitude, the native swears lifelong allegiance to him. Immediately after many protestations the mysterious man discovers that the artist's wife is secretly carrying on a flirtation with a neighbor artist, and takes it upon himself to save the husband from such knowledge, turn the wife back into the virtuous path and wreak vengeance upon the "trifler with affections." It is difficult to perceive how the native legitimately fits into the action at all. His gliding from one scene into another with an assumed expression of mystery as the guardian angel always hovering nearby has the aspect of a fairy tale. G.

The Massacre of the Fourth Cavalry (Bison, Nov. 30).—There is one scene which will no doubt fasten this picture securely in the minds of all those fortunate enough to witness it. This is when the Indians ambush the United States cavalry in a sandy plain. It is one of the most novel war scenes ever devised by a director for a motion picture drama. Frank E. Montgomery is the producer, and we suppose he is the one responsible for the idea. During the past we have had various kinds of ambushes in the war pictures, both thrilling and original, but few to compare with this in audacity. The Indians are at war with the whites, and have left a bloody stream in their wake. The Fourth Cavalry is sent out to subdue the tribes and bring them to justice. Without warning as to their intentions, which makes the following scene all the more intense, the Indians are seen to stop on a sandy plain and commence digging industriously. Each man makes for himself a hole, and is then covered up by a companion until the whole company is completely buried in the sand. As the white men approach there is a great upheaval—Indians seem to arise from nowhere, and when the scene finally closes the cavalry, victims of the savages' ingenuity, have answered the call of death. One's blood tingles at the sight. In fact the piece is typical of the Bison release in its fighting, killing, and murdering. Its appeal is to brutal instincts. Yet that is evidently what the producers aim at. The piece could hardly be called a drama. It is simply a series of events told upon the screen, and this is to be regretted, for a good story having a well-contrived plot with this big scene as the climax would have undoubtedly increased the spectator's interest throughout. G.

The Invisible (Reiair, Nov. 24).—This comedy, released from the European Reiair studio compares favorably with most of the others of its kind—it is a poor effort at comedy. The attempt has been made to derive comedy out of the ignorant credulity of a peasant. A man who is fool enough to believe that he is invisible as the result of using a quack doctor's prescription is more an object of pity than of mirth, and certainly it is so in this case. Horseplay and ridiculous situations are the sole means the producers have depended upon. The girl's father objects to the young swain's attentions, and refuses to allow him entrance to his premises. The swain, in desperation, buys a powder from a peddler with the belief that he can make himself invisible and thereby visit his lady love at will without the interference of the father. A combination of circumstances—unconvincing to a normal mind—is introduced to strengthen the young swain in his belief. In the end he is convinced of his error, and the father, discovering that he has saved money, gives his consent. G.

Trapped by Fire (Bison, Nov. 19).—Again we greet another of the Bison Company's splendid realistic melodramas of early Western life. This picture is hardly so extravagant in its settings as many of the early pictures, being only one reel, but for the part of the public that relishes swift action, fights, and all the rest that goes to make up intense melodrama, this picture will prove of more than passing interest. It is the story of a man's sacrifice; even to the giving of his life for a friend who is the lucky suitor with the girl he loves. It is the hardest battle—harder than the one with the Indians—this battle with self; to overcome his jealousy. Yet he wins in the end, and when it comes to a question of his life or the life of the man the girl loves in order to save the ranchers he willingly pushes himself to the front. There are hundreds of Indians and cowboys, and the director has seen to it that they enter into the action at the proper moment, and do their part with a vim. It is a picture to delight the eye and bring the crowd back for more, night after night. G.

The Fight for Friendship (Nestor, Nov. 18).—Wherein is the consistency of this tale? Not that it couldn't have been otherwise if the plot had been properly treated. The story in the raw contains enough dramatic material for the best of dramas. The fault is with the plot more than with anything else. There is little sequence in action, and the premises have been vaguely set forth. Two boy friends at leaving college engage in a quarrel. They separate for an indefinite period. One drops out of the action entirely. The other pursues the affections of a girl, and is told by the father, in response to his request for her hand, that if he will complete a certain contract of his at a stipulated time he may have the girl. The boy departs for the West, and pushes the work nearly to completion when the local farmers and ranchers interfere on the grounds that they are being trespassed upon. Here the long lost friend turns up to take charge of the work, when the friend lies wounded after a fracas with the ranchers. The work is completed in time, and the boy wins the girl and the friend departs, leaving a note saying that they should forgive and forget. G.

Kelly on a Tightrope (Milano, Nov. 16).—This picture is devised for motion picture patrons with an elementary sense of humor. No doubt it will make them laugh. Kelly does an equilibriat doing stunts on a tightrope some 300 feet above the ground, and in his humble way decides to follow suit. He tries walking on the back of a park bench, on a broomstick, and finally on a clothesline, and irate housewives give him a good ducking for his pains. The film strongly resembles a thousand and one others that have been released in the past. D.

The Shanghaied Cowboys (Nestor, Nov. 22).—Taken all in all, there is a good deal of fun to be found in this comedy picture; in fact, it is one of the best comedies the Nestor Company has released for some time. The situations are a trifle far-fetched, but the players have romped through their parts with such enthusiasm and good will that the spectator is forced to laugh in spite of himself. There is only one blemish to the picture—the introduction of girls in the last scene. It would have been better without their presence. It is a cook, or, rather, the lack of a good cook, that starts the cowboys on their troublesome joy ride. They strike became hungry, got drunk, and after being driven from the local saloon find a retreat in a box car. While sleeping off their oversupply of beer they are carried to a coast town and shanghaied aboard a ship. In their vain efforts to make sailors of themselves at the point of the captain's gun there are numerous situations that cause laughter. In the end they rebel against the harsh treatment they are subjected to, take the captain and mate prisoners, cast them into the hold and return to the ranch, willing to live on dog biscuits rather than face a sailor's life. G.

Mamma's Boy (Imp, Nov. 25).—Owing to spirited acting by King Baggot and players in his support, an entertaining comedy picture has been made from a familiar situation, given a novel twist here and there, but none the less essentially trite. At least, it holds the attention and twists in the plot are easily followed. Mamma's Boy has grown to be a pretty lively young man, as played by Mr. Baggot, and his chief pleasure is found in the company of chorus girls. Through bold headlines in a newspaper the parents are advised of the sporting proclivities of their beloved son, and there is something of a scene, which leads the son to play a trick on his father. He places a note from a chorus girl in the pocket of an overcoat where the mother finds it, and, of course, suspects the husband of carrying on a clandestine flirtation. Other evidence accumulates to give the husband an unpleasant half-hour with his wife, and finally Mamma's Boy, who particularly wants to marry one of the chorus girls, tells the father that he can "square himself" only by consenting to the marriage. A scene of all-night revelry at a fashionable restaurant has been well handled, and supplies the most exceptional feature of the film. D.

A Friend Indeed (Nestor, Nov. 27).—The plot of this story is sufficient to make a first rate picture, but for all that the finished product is not particularly impressive. The important situations fail to grip, and because the audience guesses all the time what is going to happen, the quality of suspense is lacking. An aged clerk with a prosperous firm has an invalid wife, whose life is despaired of, unless she can

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NESTOR—Romance and Reality. W. Dr.
Poor Dorie, who he has deserted, pines for his love, and dies loving him.
IMP—No Greater Love. Drama.
The storm swept soul of a hunchback passed away as his loved one was clasped in his brother's arms.
CHAMPION—Billy Jones of New York. Dr.
The dramatic manner in which a bogus Count was exposed and two loving souls united
TUESDAY, DECEMBER 3
101 BISON—Big Rock's Last Stand. Two-Reel Feature.
An absolute thriller. Realistic in the extreme. A belly good Western that will attract lots of attention.
GEM—Apartment No. 13. Comedy.
One humorous situation crowds out the other, as this lively comedy moves over the screen.
ECLAIR—Bonnie, Bonnie Banks o' Loch Lomon
A beautifully enacted story with dear visions of beloved Scotland.
WEDNESDAY, DECEMBER 4
NESTOR—The Silent Call. W. Drama.
He knew she loved his rival, so he sacrificed himself that she might be happy.
POWERS—An Energetic Member of the S. P. C. A. Comedy.
One of those delightful California kid pictures that will delight your patrons.
AMBROSIO—The Inseparable Friends and Plenty of Good Lunch
It is not often you get a split Ambrosio. This is a particularly excellent one.
THE ANIMATED WEEKLY
Don't forget that "Who's Who in Stageland" is a big money getter.
THURSDAY, DECEMBER 5
IMP—Through Shadowed Vales. Drama.
Think of it! A King Baggot picture with a moral. You will simply adore it.
REX—Paul and Virginia. Two-Reel Feature.
You cannot help but love the beautiful interpretations of this sublime story. It will positively fascinate.
ECLAIR—Dick's Wife. Comedy.
See the pleasant results that followed Dick's hurried marriage.
FRIDAY, DECEMBER 6
NESTOR—Brides and Bridles and Almost a Suicide
Think it over, a split Nestor comedy. It is great; full of fun and merriment.
POWERS—When the Sphinx Spoke and Waterfalls of California
A cracker-jack split that will please and entertain.
VICTOR—The Foolishness of Oliver
Something entirely different in the comedy line. You will like it, so will your patrons.
SATURDAY, DECEMBER 7
101 BISON—The Rights of a Savage
See it and you will always remember it. Real Western life with all its excitement.
IMP—A Trip to the Cincinnati Zoo and The Election Bet
A good lively educational along with a dare funny comedy.
MILANO—Diamond Cut Diamond. Two-Reel Feature.
How a clever detective captured a band of desperate counterfeiters.
SUNDAY, DECEMBER 8
REX—The Wheel of Destiny
The prodigal son in later years finds his father in distress and takes him to his heart.
CRYSTAL—A Tangled Marriage and The Black Prince
Of all the funny situations ever enacted in a split comedy, these are the funniest.
ECLAIR—Study of the Fly and The Mender. Pipe and the Vase
A clean cut comedy full of joyous situations, along with an exceptional interesting education.

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be sent to the mountains for a change. The junior partner refuses the needed assistance, and the son of the senior partner, whose sympathies have been touched by the pretty daughter of the invalid, takes $500 from the safe to purchase a worthless picture owned by the family. Naturally they believe the painting to be valuable, and that the money is being expended in good faith. The following morning the junior partner finds the money gone, and suspects the clerk of having stolen it. After the son explains matters the clerk and his entire family are piled into an automobile, and taken to the mountain home of the senior partner. D.

The Matrimonial Agency of Roaring Gulch (Nestor, Nov. 29).—It is a case of wedding bells all round, every cowboy gets a wife, the pretty founders of the agency find desirable swains, and even the much dramatised cook finds a husband. This tale of Roaring Gulch has counterparts in descriptions of affairs in hundreds of similar communities, and it is no better or worse than the average. But perhaps it may lay claims to distinction on the grounds that the matrimonial sweep is so clean, leaving nothing but mated and mismated couples and a poor, overworked little parson, who can repeat the marriage service backward. The settings are adequate, the acting is acceptable, and altogether the picture is not without humor of the obvious sort. D.

A Picnic in Dakota (Crystal, Dec. 1).—This very trivial picture has little to justify its existence. Bob and Kate go for a picnic in the woods near the camp, occupied by Red Deer and White Fawn. Kate meets the Indian girl, and persuades her to change costumes with the result that the two men get their sweethearts confused and supposedly exciting chases ensue. The situations devised to fill out the picture are not justified by any apparent reason. D.

Locked Out (Crystal, Dec. 1).—Just a brief, extravagant little farce in which Pearl White and Chester Barnett are featured. They are Mr. and Mrs. Happy, and Mrs. Happy is shown suffering from a severe attack of indigestion (lobsteritis it is called in the picture). The husband goes to the corner druggist to get medicine, and having forgotten his key is locked out of the house. The wife follows and is also locked out, and both are arrested, for the police have been told to watch for a pair of burglars, a man and a woman. The intervention of a newspaper reporter, a friend of theirs, brings about their release. Scenes in which Mrs. Happy indicates sickness are too realistic to be in good taste. D.

UNIVERSAL COMPANY RELEASES.

Sunday, Dec. 1.

(Rex) A Heart Reclaimed. Dr.
(Crystal) Locked Out. Com.
(Crystal) A Picnic in Dakota. Com.
(Eclair) At the Flame the Butterfly Burnt Its Wings. Dr.

Monday, Dec. 2.

(Nestor) Romance and Reality. Dr.
(Imp) No Greater Love. Dr.
(Cham.) Billy Jones of New York. Com. Dr.

Tuesday, Dec. 3.

(Bison) Big Rock's Last Stand. Two-reel Dr.
(Gem) Apartment No. 13. Com.
(Eclair) Bonnie, Bonnie Banks of Loch Lomond. Dr.

Wednesday, Dec. 4.

(Nestor) The Silent Call. Dr.
(Powers) An Energetic Member of the S. P. C. A. Com.
(Ambrosio) The Inseparable Friends. Com.
(Ambrosio) Plenty of Good Lungs. Com.
(Univ.) The Animated Weekly No. 39. Top.

Thursday, Dec. 5.

(Imp) Through Shadowed Vales. Dr.
(Rex) Paul and Virginia. Two-reel Dr.
(Eclair) Dick's Wife. Com.

Friday, Dec. 6.

(Nestor) Brides and Bridles. Com.
(Nestor) Almost a Suicide. Com.
(Powers) When the Sphinx Spoke. Com.
(Powers) Waterfalls of California. Sc.
(Victor) The Foolishness of Oliver. Com.

Saturday, Dec. 7.

(Bison) The Rights of a Savage. Dr.
(Imp) A Trip through the Cincinnati Zoo.
(Imp) An Election Bet. Com.
(Milano) Diamond Cut Diamond. Two-reel Dr.

MUTUAL FILM CORPORATION

Friday, Nov. 29.

(Kay Bee) The Invaders. Three reels. Dr.

Monday, Dec. 2.

(Kerstone) Pat's Day Off. Com.
(Kerstone) Brown's Seance. Com.

Wednesday, Dec. 4.

(Broncho) His Squaw. Two reels. Dr.

LICENSED FILM RELEASES.

Monday, Dec. 2.

(Bio.) Brutality. Dr.
(Cines) At Napoleon's Command. Dr. Spe.
(Edison) The New Squire. Dr.
(Kalem) The Farm Bully. Dr.
(Lubin) By the Sea. Dr.
(Pathe) Pathe's Weekly, No. 49. Top.
(Selig) The Fire Cop. Dr.
(Vita.) The Absent-Minded Valet. Com.

Tuesday, Dec. 3.

(Cines) The Ancient Town of Mari. Sc.
(Cines) Up Against It. Com.
(C. G. P. C.) The Electric Laundry. Com.
(C. G. P. C.) Paris and Its Monuments. Sc.
(Edison) A Dollar Saved Is a Dollar Earned. Dr.
(Ess.) Western Girls. Dr.
(Lubin) Struggle of Hearts. Dr.
(Selig) The Mantle of Red Evans. Dr.
(Vita.) The Scoop. Com-Dr.

Wednesday, Dec. 4.

(Eclipse) Wrongly Accused. Dr.
(Edison) The Latest Addition to the United States Navy. Top.
(Edison) The Winking Parson. Com.
(Ess.) Almost a Man. Com.
(Kalem) A Daughter's Sacrifice. Dr.
(Pathe) His Little Indian Model. Dr.
(Selig) When Helen Was Elected. Com.
(Vita.) The Curio Hunters. Com.

Thursday, Dec. 5.

(Bio.) The New York Hat. Com.-Dr.
(Ess.) Football Days at Cornell. Edu.
(Lubin) 'Twixt Love and Ambition. Dr.
(Melies) The Sheriff Pro-Tem. Dr.
(Pathe) A Tenacious Lover. Com.
(Selig) A Freight Train Drama. Dr.
(Vita.) Mrs. Lirriper's Legacy. Dr.

Friday, Dec. 6.

(C. G. P. C.) The Escape of Gas. Com.
(C. G. P. C.) The Octopus. Natural Sc.
(Edison) A Forest Fire. Edu.
(Ess.) The Supreme Test. Dr.
(Kalem) A California Snipe Hunt. Com.
(Kalem) Something Wrong with Bessie. Com.
(Lubin) Locked Out. Com.
(Lubin) His Father's Choice. Com.
(Selig) John Colter's Escape. Dr.
(Selig) A Question of Hair. Com.
(Vita.) Too Many Casers. Com.
(Vita.) Cork and Vicinity. Sc.
(Vita.) The Dawning. Two reels. Dr. Spe.

Saturday, Dec. 7.

(Cines) Because of a Widow. Com.
(Edison) His Mother's Hose. Dr.
(Ess.) Broncho Billy's Love Affair. Dr.
(Kalem) The Driver of the Deadwood Coach. Dr.
(Lubin) A Soldier's Furlough. Dr.
(Pathe) The Spendthrift's Reform. Dr.
(Vita.) The Awakening of Bianca. Dr.

AMMEX FILM RELEASES

Wednesday, Dec. 4.

The Coward. Dr.

STUDIO GOSSIP.

THE MOTION PICTURE EXHIBITORS' ASSOCIATION, of Columbus, Ohio, have written requesting Francis X. Bushman to lead the grand march on Dec 12, at their first annual reception, to be held in Memorial Hall. The dance is to be given by Local No. 4. Mr. Bushman has written a letter to the secretary of the local stating that he will be pleased to attend.

EDNA MAISON has been engaged by Aubrey Kennedy for one of the Western companies. She was leading lady with the Pathe Western company for eighteen months and will replace Margarita Fischer, of the Nestor Company, under Director Ricketts.

HELEN CASE, who played leads with Bison and Vitagraph Western companies for the past twelve months, has been engaged to play leads in Otis Turner's Bison company.

E. PARSONS returned recently to Universal West Coast Studio with twenty-five more Indians, whom he secured in New Mexico. They were collected from several of the Pueblo tribes around Isleta, N. M. Mr. Parsons had a great deal of trouble convincing the chiefs that it would not be to the disadvantage of the Indians to leave their native haunts.

CLARA WILLIAMS, leading lady of the Lubin Western company, left Norristown, Pa., last week for Los Angeles, to be present at the bedside of her father, who is seriously ill. She expects to rejoin the company in about two weeks.

PHYLISS GORDON, one of the most popular members of the Selig Company's acting forces, was born in Virginia, in the city of Suffolk. She came of a family long known to the American stage, her mother and father being Phyllis and Bob Allen, of musical fame.

THE ESSANAY COMPANY has promoted H. Tipton Steck to the position of manager of negative production and Don Meaney now has charge of the publicity department. Mr. Meaney is a newspaper man of many years experience, who recently has been conducting the vaudeville department for the Chicago *Examiner*.

HERBERT RICE, leading man for Punch, is so small that Director Weston stands him on a chair so that he can talk to him without getting a cramp in his neck. In spite of his size Mr. Rice is a very clever actor, playing character roles as well as straight. But he excels in child parts, having starred for several seasons in Buster Brown.

THE new $60,000 developing and printing plant of the Selig Polyscope Company which has been built at the northwest corner of the Selig Chicago properties, is rapidly nearing completion, and it is expected to be occupied within a few weeks.

pany, recently left that company.

M. VERNOT, of the Eclair Company, had a narrow escape a few days ago, and bears a scar on the end of his nose as a souvenir. In one of the pictures it was necessary to kill a leopard to add realism to the picture, but the choice of a marksman was bad and the bullet intended for the leopard took off the tip of Vernot's nose. His features were not seriously impaired.

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FOR SALE—300 reels of film, $5 per reel; 20 features, $70 per copy. All in good condition. Address Deer Feature Film Co., No. 907, 145 W. 45th St.

FOR SALE—Theater, New York City; seating capacity, 500. Best equipment. Everything new. Will lease on trial before buying. Investigate. Address F. L., care DRAMATIC MIRROR.

WANTED THEATER—Picture or Vaudeville. In or near New York City, or site and location suitable for building. Must stand investigation. Address Reed, care DRAMATIC MIRROR.

LETTERS and QUESTIONS

Answered by "The Film Man."

R. E. S., Albany, N. Y.: If you wish to submit your scenarios to the Kinemacolor Company, it would be advisable for you to send them direct to Los Angeles. Communications should be addressed to Anita Hendrie Miles, Scenario Editor, 4500 Sunset Boulevard, Los Angeles, Cal.

How about this, Bennie? George Stuart, of Brooklyn, N. Y., writes:

Saw in this week's MIRROR that Bennie, of Lubinville, says that Adele Lane played the leading parts in Lubin's, A Western Courtship, and The Ingrate. I would like you to ask him to correct it, as my cousin, Edna Payne, played the leads in both films.

M. A. J., Northampton, Mass.: The actor you refer to is married, as we stated, but the player you seem to indicate is not his wife. More definite information than that we do not care to give.

In reply to several questions concerning the National Board of Censorship, would say that the Board has been thoroughly explained in previous issues of THE MIRROR and we cannot spare the space required to go into details again. The Board is not appointed by the United States Government, but it is recognized by all affiliated manufacturers of pictures, and passes on films released by them, American or foreign.

From an aunt of Elizabeth Learn, who lives in Clarksville, Mo., we have received a letter that reads in part as follows: I want to write you a few words in praise of my little niece. I haven't seen her in twelve years, so you can imagine how I enjoy seeing her in pictures. I only wish I could be in a larger place, where they would have more pictures of her. She has been on the stage for a great many years, ever since she was a wee little girl, but I have never seen her act. The people here are all crazy to see her in different films. Her mother's people all live right near here, and she is to be very rich one of these days. Some one asked if her real name is Learn. Yes, it is.

COMPLETING MORMON PICTURE.

Stage Directors Hobart Bosworth and Norval MacGregor have left Los Angeles, Cal., for Salt Lake to superintend the making of the final scenes in One Hundred Years of Mormonism, and will have the cooperation of three camera men in its final construction. The scenario, approved by the Church and the historical body of the State of Utah, has been duly copyrighted in Washington, and this story of the last century will be ready for the screen in December.

It will be in four parts, of 1,000 feet each, and the management has planned to hold back on any public exhibit until arrangements can be effected for a simultaneous appearance in the ten leading American and Canadian cities. Members of the Mormon Church, and descendants of the early pioneers, will lecture with each company.

CHARITY HELPED BY FILMS.

The great work being done by St. John's Guild of New York city was made impressive by means of motion pictures shown at the Republic Theater, where the forty-sixth annual meeting of the guild was held, recently. According to the report of last Summer's work, 13,727 babies were cared for, 26,659 children under the age of six years, and 15,231 women. Pictures were shown of the babies as they were taken on the Floating Hospital, and then as they appeared at the Seaside Hospital. The transformation shown in the views brought exclamations of surprise from the audience. Emaciated, sickly babies shown in the opening scenes were pictured later as being plump and healthy owing to fresh air and wholesome food.

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EXHIBIT IN LONDON.

A cinematograph exhibition is to be held at Olympia, London, in March, 1913. Among those actively interested in this exhibition, and assisting in its arrangements, are representatives of the British War Office, the Canadian Government and the Queensland Government, the head master of Westminster, and the head master of Eton. It is the intention of the promoters to make the exhibition international in its scope, and manufacturers of every sort of apparatus connected with cinematographs throughout the world will be invited to exhibit their products.

"KINEMACOLOR FASHION WEEKLY."

Kinemacolor has entered into another branch of the motion picture field. This time comes the heralding of "The Kinemacolor Weekly Fashions," which, because of the ability of the process to produce colors exactly as in nature, should prove a big addition to the company's output.

By arrangement with the leading creators of fashion in women's apparel the Kinemacolor people will have the color-films out to the houses subscribing to their service in many cases before the model gown has left the modiste's. Besides gowns and dresses and the trappings of fur and cloaks for the opera there will be included the latest hair-dressing styles, and all startling innovations of attire. The various topics will be treated in a systematic way, so that everything of interest to the public will have its due place in the weekly programmes.

FROM HERE AND THERE.

In a lecture delivered before the students of Princeton University, Colonel Robert M. Thompson used motion pictures of the navy in action to illustrate his argument that America needs a larger navy.

Mrs. Marie Mitchell, known on the stage as Mary Land, has been granted a divorce decree from Howard M. Mitchell, an actor with the Lubin Company. Mrs. Mitchell secured the decree in Reno.

It is reported from San Francisco that Julian Eltinge refused a large sum offered by the Essanay Company if he would appear in a motion picture production. Other flattering offers have been rejected by Mr. Eltinge because of his contract with Manager A. H. Woods.

A new motion picture house called The Grecian, has been opened in El Paso, Tex. The building cost about $10,000 and is modern in every respect.

F. H. Michelson, owner of the Michelson vaudeville theater in Grand Island, Neb., has purchased the Jewel motion picture house of the same place, and will operate both.

Lee Shubert is said to have acquired the rights to the Kino-Plasticon, a Viennese motion picture invention, by means of which shadows are shown on the stage, having the appearance of men and women. No screen is used and the figures are wholly detached. The invention may be given a trial in New York next month.

New picture houses hereafter will not be permitted to open in Syracuse, N. Y., until after a final inspection of the premises has been made by the Department of Public Safety and a license has been taken out at the office of the City Clerk. Commissioner H. E. Hessler says that the regulations will be strictly enforced.

The Montgomery Amusement Company, of Jacksonville, Fla., will erect a new motion picture house in Valdosta, Ga. Their new house in Savannah, Ga., is well under way.

A. L. Scudder has disposed of his interest in the Queen Theater, Galveston, Tex., to E. H. Hulsey, and hereafter motion pictures will replace vaudeville.

William C. Bettis, of the Colonial Theater, Toledo, O., has announced that he will expend $90,000 in the building of a new motion picture house, that he claims will be the largest devoted exclusively to pictures between New York and Chicago. Work will be started next April.

The Hippodrome, the newest motion picture house in Cumberland, Md., has been opened. Independent films are being shown.

The Palace, a new picture theater in Berwick, Pa., owned and managed by Sull Brothers, has been opened. The seating capacity is 500.

A. B. Rowland has leased and remodeled a building in Aspen, Colo., in which he will conduct a motion picture and vaudeville entertainment. The theater will have a seating capacity of 300 and will be called Dreamland.

Among the special features of the Mental Hygienic Conference that opened at the College of the City of New York on Nov. 8, were moving pictures showing the methods of examination and treatment of patients followed in various State hospitals for the insane.

Motion pictures are being shown at the Bijou Theater, in Decatur, Ill. The Empress, formerly devoted to pictures, has been converted into a vaudeville house.

Outlawry, shooting up towns, robbing trains, stealing horses and performing other exploits in outlawry cannot be depicted in Spokane, Wash., moving-picture houses, according to a ruling of Mayor W. J. Hindley. The ruling was occasioned by a "wild cat" film brought in by independent producers and not passed on by the New York Board of Censorship.

Rosenhaupt and Weaver, agents for the moving and talking picture machine, invented by Dr. Isador Kitsee, announced that the pictures will be shown in Spokane this month. Spokane is to be made the Pacific Northwest headquarters for the company.

KALEM
4—A WEEK—4

A RACE WITH TIME (Length 875 feet)
The O. R. & N. R. R. Co. is fighting for a mail contract. A plucky girl, driving an engine at death-defying speed, defeats the conspiracy of a rival railroad and cinches the contract.
One and Three-Sheet Four-Color Litho Posters.

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CONWAY, THE KERRY DANCER (Length 125 feet)
A remarkable exhibition of Ireland's famous terpsichorean artist.
Released Monday, Dec. 9th.

Toll Gate Raiders
A story of the Kentucky Toll Gate War. The Judge refuses to sell the toll road to the county. A posse is formed to raid and burn all the toll gates, resulting in almost a tragedy.
Released Wednesday, Dec. 11th.

The Mummy and the Cowpunchers
Rant, the actor, and his daughter are broke and to raise money they fix up the daughter as a mummy. The scheme works fine at first but the cowpunchers wake up and call the constable.
(On the same reel)

Strange Places and Quaint People in New York
A visit to the foreign sections of the metropolis.
Released Friday, Dec. 13.

Ireland the Oppressed
This entire production made in Ireland.
A story of the Emerald Isle years ago. Showing the struggle against poverty, evictions by hard-hearted landlords, hill fighting and the final triumph of the downtrodden.
Released Saturday, Dec. 14.
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The sort of comedy that has made Essanay famous. A funny feature.
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College life at Cornell University. An educational subject of more than extraordinary interest. Get it for your de luxe programme.
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A fine dramatic subject, teeming with gripping plot-strength.
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